

• GREEN LANTERN

• DEATH IN COMICS

• MORE!

• No. 105 • October 15 • \$2.50 (\$3.50 in Canada)

AMAZING HEROES

INTERVIEW:
**MARK
EVANIER**



REID FLEMING

WORLD'S TOUGHEST MILKMAN

NOW! WHO'S THE STRONGEST MAN HERE?



WORLD'S TOUGHEST COMICS



COVER: BOB BROWN

No. 105 AMAZING HEROES Oct. 15

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OUR COVER: Hardcover artist John Lee and Steve Meyers and Rastin, who's got white lips, the cover art by Don Spang. We cover it by Gail Carr and some fans art by Bruce Miller. Both characters created and drawn by Don Spang. Thanks to the 1988 Best Editor and Don Spang.

• TOP •
20
COMICS
SEPTEMBER

The first number into the position of the issue this month, the number of copies sold month, the best-selling comic in the month. Note the book's average review score is 8.0/10.

1	(4)	Samurai #	827
2	(2)	Lion #32	802
3	(4)	Star Impact #6	377
4	(4)	Lynx #3	26
5	(2)	Victor #2	26
6	(2)	Iron #1	21
7	(4)	St. Joe's, September #1	21
8	(2)	Classic Comics #1	19
9	(4)	Notes Of The DC Universe #1	19
10	(1)	St. Joe's #2	19
11	(2)	Victorian #1	19
12	(2)	Warriors Of Babylon #1	17
13	(2)	St. Joe's #3	17
14	(2)	DC's Robin: Man's Best #1	17
15	(4)	Monsters & Now #1	17
16	(2)	Iron #2	17
17	(2)	Johnny Spore #1	17
18	(2)	Victor #3	17
19	(2)	St. Joe's #1	16
20	(2)	Orion #2	16

(The top 20 is based on wholesale sales volume. Source: Comic City Distribution.)

READER'S POLL

"What character surprised you in 2010 because he did what the most?" was the question posed a few issues ago. Here's a sampling of the best answers.

"The Creeper. This character's original series [good heavens, was it in 1997?] was terrific. What was great about it was that the real star was the hero's civilian identity, Jack Ryder. Ryder is a real Philip Marlowe-type character: tough, evasive, honorable, good with his fists, and well-supplied with snappy gaffer in his series. Jack Ryder was really in control; the Creeper was just a mask he used when the need arose. My 'dream team' for Creeper, assuming that the original team of Dewey D'Neil and Slave Dink isn't available, would be Max Collins (i.e. Dex), who writes hard-boiled dialogue better than anyone else in the business, and Matt Wagner (Mago), who has a demonstrated ability to depict fantastical characters in his real settings." —Ravi Meyers

"Ant Man. What a great character! Not too powerful, not too weak. A great costume and unique powers and abilities. But because he is an insect power, it forces a writer to be more imaginative, more inventive. With Blaine's new start with the split format of Strange Tales, Ant Man would make a great fall-book, along with the Angel, with his new powers and abilities. He'd make for some good, high-flying adventures!" —Jesse Conrath

"Iron Fist. Well, he was an interesting character who could meet broken bones (Iron Fist #1), smother the Crimson Bands of Cyttus (Iron Fist #7), destroy transdimensional portals (Iron Fist #9), and burn poison out of his body (Iron Fist #8). A character who can do all these things deserves a comic book that explores all the potential he has to offer. Examining the legendary power of the Iron Fist would, I think, make for an interesting and enjoyable series." —Gary R. Jones

"There is no doubt in my mind that Don Martin's Captain Klutz in four-color form and done only by Dan would be a certain Marvel gave Aragorn a further audience for his crazy and increasingly unrecognizable style, which helped Doo when it hit the mass market. Who among us hasn't read Klutz and chuckled heartily at countless Don Martin lampoons. It would cut into his schedule a great deal, but commercially and artistically, Captain Klutz is a sure thing. The world has not seen of that Captain Klutz is capable of screwing up." —Phil Decore

"[For DC], it's a tie between Black Orchid and Dolphie, both of which are women with mysterious pasts and mysterious powers. I like Black Orchid because of that really great costume and Dolphie because of her delectably unique one."

"My favorite Obscure Marvel Character I Think Deserves A Series is Woodgod, the delightful quasi-concept that Marvel ruined by trying to mix The Incredible Hulk storyline. I'd like to see someone go back and treat the character as it was originally intended to be handled."

"My favorite Obscure Character Published By Neither Marvel or DC I Think Deserves His Own Series is (I'm the Fat Guy) Well, you did say obscure..." —Marty A. Collins

Consensus? More. What did you expect? Who else was this, anyway? After 25 years, we're still trying to figure out who's stronger: Thor or Hulk. Forget the hard questions; just answer your pencils nearby. Time for a real questionnaire. Watch the space.

**INDUSTRY HELD
 HOSTAGE:**

37

Black And White Parody Comics
 Now On The Stands

2010
 TOP 20
 SPREAD

Read GRENDEL



Go ahead,
we dare ya!

A new monthly comic from **Garino The Comic Company**

NEWS

DC News: New Justice League

The revamped Justice League, which starts up in January with a new tie-in with the line of *Wonder Woman* related books, says DC. The Black Canary and the Blue Beetle will add some color to the series, which is being written by KEITH GIFFON, penciled by newcomer KEVIN MCLELLAN, and inked by TERRY NESTLE.

PEOPLE: MIKE CARLIN, formerly a Marvel editor and writer, joins the DC editing staff in October. LENA WEIN will be taking over the scripting reins of the new *Wanda Maximoff* from GREG POTTER with the third issue. GEORGE PEREZ, of course, is still the plotter and penciler, with BRUCE FETTERBERG supplying the inks. BRIAN BOLLAND pencils and inks a backup story featuring *Motormouth* and *Looker* in October #8.

Blackthorne Comics on the move

Blackthorne promises a lot of new series during the fall. **Blackhawk's 3 in 2**, each issue of which contains two complete stories, premieres with "The Legend" by DENNIS FRANCHI, "The Masked Man" by MARK WYNE HARRIS and MICHAEL J. ALLEN, and "Cave of the Mountain" by STEVE HUCKIN and CLIFF MCGILLIVRAID.

Jax and the Hellhound writers and drawn by DENNIS FRANCHI of *Street Man* fame, features a young hero who reluctantly joins forces with Mole, a huge canine from another dimension to help save his world. This one starts at November.

Cave of the Mountain, premiering in September is a horror sci-fi tale featuring funny animals, written by EDWARD LEEVEN and drawn by KEV HOOVER.

And finally, *Iron's Mobster*, a

new comic from MELTON (Ralph KNIGHT, a long-running crime comic in which Melton, a former *Jack Kirby* DC reader, handles the concept) premieres in Blackthorne, including *Major Krato*. This one premieres in November.

Blackthorne will be accepting special order orders over the next few months and is expected to have between 30 and 75 titles coming out a month by next spring, including several *Black Hawk*.



Jax and the Hellhound

AAAARGH! announces new title

ROCKY SHANKLIN, the co-writer of *Wulf* Graphic's *Blind of the Beastman*, has announced the formation of AAAARGH! Comics and Artwork. Publisher Shanklin, who runs two comic-book stores in Maryland, and the new company would be publishing fanzine-adventure gaming-oriented comics.

The first, *The Crypt*, features the adventures of four youths who pass into a different world. *The Crypt* is edited and inked by SCOTT WHEATLEY, scripted by GREGORY KROKOTYK, broken down by MARY EMPEL, penciled by new artist JAMON WELLS, and inks by GREGORY KROKOTYK. Wheatley and Krockotyk are currently coloring *Ironclad Squad* and *Black and Blue* for Fantagraphics Books, and Hoppe and Wheatley have collaborations on several different projects for various publishers, including the aforementioned *Blind of the Beastman*.



The Crypt, which premieres in December, runs \$1.95 for 32 black and white pages. AAAARGH! is developing a second project, which will also feature Wells' artwork.

No news from Marvel Comics

As a result of a massive reorganization within the promotional department, Marvel has refused to open an office for a month. The hope our readers will forgive the lack of Marvel news on the part here is that the situation should be back to normal in the next few weeks. —EDT.

THE CREATORS OF THE
ALTERNATIVE SUPERHERO
ROLE-PLAYING GAME PRESENT

VILLAINS AND VIGILANTES

THE COMIC



WRITTEN BY
JACK HERMAN

ELEMENTALS
EAGLE
ROBOTECH

DRAWN BY
JEFF DEE

ROBOTECH
BADGER
JUSTICE MACHINE

INKED BY
RICK TAYLOR

DYNAMO JOE
ROBOTECH
JOHNNY QUEST
GRIMJACK

A 4-ISSUE
MINI-SERIES
IN DECEMBER
FROM



V&V. ITS MORE
THAN A GAME,
ITS A COMIC!

coming NOV. 1-15 DISTRACTIONS

AARDVARK-TYRANNIN

□ **CELESTUS THE AARDVARK #2**
Story: *David Cook* Art: *David Cook*
(\$2.00) (24 pages) (comic) (also in *Nov*)

ACE COMICS

□ **BOBIN WID AND THE LUTING #1**
Story: *John L. Smith* Art: *John L. Smith*
(\$2.00) (24 pages) (comic) (also in *Nov*)

□ **NAKED #1**
A. *John L. Smith* Art: *John L. Smith*
(\$2.00) (24 pages) (comic) (also in *Nov*)

ANTARCTIC PRESS

□ **MANGAZINE #5**
Several stories, including a *Witcher* by *Paul Frazier*
(\$2.00) (24 pages) (comic) (also in *Nov*)

□ **WIKIA HIGH SCHOOL #1**
"Honor is its headbanging song!"
(\$2.00) (24 pages) (comic) (also in *Nov*)

ARROW COMICS

□ **SUNSET 3-D #2**
Super 3-D comic with the *Shylock* story.
(\$2.00) (24 pages) (comic) (also in *Nov*)

□ **HAMSTER VICE #4**
New monthly with a special *Turkey* cartoon. Also, *Super Pugs*.
(\$2.00) (24 pages) (comic) (also in *Nov*)

□ **JAX AND THE HELL HOUND #1**
To save humanity from a return to the dark ages, Jax reluctantly joins forces with a fiend from another dimension.
(\$2.00) (24 pages) (comic) (also in *Nov*)



□ **THE REALM #1**
In the trading city of *Placidia*.
Story: *David Cook* Art: *David Cook*
(\$2.00) (24 pages) (comic) (also in *Nov*)

RAM PRODUCTIONS

□ **ADAM AND EVE A.D. #1**
Adam and Eve continue to explore a futuristic Earth.
Story: *Murray & Sharp* Art: *Jameson & Fagan*
(\$2.00) (24 pages) (comic) (also in *Nov*)

BLACKTHORNE

□ **BLACKTHORNE THREE-ONE #1**
Several stories, including a new *Madness* adventure.
Story: *Mark Wayne Herli* Art: *Mark Wayne Herli*
(\$2.00) (24 pages) (comic) (also in *Nov*)

□ **CROW OF THE BEANGLER #2**
Cover on the *reaches* this issue.
Story: *Quinn & Hooper* Art: *Quinn & Hooper*
(\$2.00) (24 pages) (comic) (also in *Nov*)

□ **DOCK TRUZY MONTHLY #7**
Featuring *Tony in 'Nite*.
Story: *Charles Good* Art: *Charles Good*
(\$2.00) (24 pages) (comic) (also in *Nov*)

□ **RAILED UNIVERSE #1**
New Universe characters. A book full of fun. Let your love for a certain *homer* Menel really flow.
Story: *David Cook* Art: *David Cook*
(\$2.00) (24 pages) (comic) (also in *Nov*)

□ **WARRIOR #1**
A *Warrior* story who has designed his life to championing the poor.
Story: *Michael Knight* Art: *Michael Knight*
(\$2.00) (24 pages) (comic) (also in *Nov*)

□ **WRESTLER DIRT-BORE KURO-FU KANGAROO #2**
A *Warrior* story who has designed his life to championing the poor.
Story: *Charles Good* Art: *Charles Good*
(\$2.00) (24 pages) (comic) (also in *Nov*)

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An
 About "Shogun"
 Story "Caleb Caramond
 Art Toi Fost
 \$1.25 (black-and-white comic, ships in Nov.)

COMICS INTERVIEW

□ **BEOWULF #2**
 On a rampage
 \$1.25 (black-and-white comic, ships in Nov.)

CRIMSON PRODUCTIONS

□ **CRIMSON DEMO #10**
 Dynamics and end stories
 \$1.00 (black-and-white comic, ships in Nov.)

DARK HORSE COMICS



□ **BORIS THE BEAR #2**
 Boris takes on an army of super heroes
 Story: Weinberg & Smith
 Art: Dennis Berney
 \$1.50 (black-and-white comic, ships in Nov.)

□ **DARK HORSE PRESENTS #5**
 Three stories, including a new "Wonder
 World" installment
 Story: Weinberg & Smith
 Art: Dick Aycock
 \$1.50 (black-and-white comic, ships in Nov.)

DC COMICS

□ **ANGEL, LOVE #8**
 Angel meets the toothy, blood-baiting
 Wolf
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **BATMAN #182**
 The second chapter of "Batman Year
 One"
 Story: Frank Miller
 Art: David Mazzucchelli
 \$1.75 (black-and-white comic, ships in Nov.)

□ **BLUE BEETLE #10**
 The Beetle vs. CHRONO, a Legion
 member
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **DEATH #2**
 Jason takes the Demon to his last earthly
 life as a member of the Assassins from the
 Book of Enoch
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **ELECTRIC WARRIOR #18**
 The new Electric Bluejoz is being
 introduced and is featured by the spirit of
 '90
 Story: Doug Moench
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **FURY OF FIRESTORM #57**
 A nuclear storm becomes a disaster
 that may kill Earth itself
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **G.I. COMBAT #28**
 The "Hundred Yard" comic depicts a
 hero who helped change the course of
 World War Two
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **HOWLWOLF #1**
 Fighting the vampire hound from
 West Berlin
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **JUSTICE LEAGUE OF
 AMERICA #200**
 Legends tell us... Steel is told his life
 depends on it in "Circles," and "Of
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **LEGION OF SUPERHEROES
 #202**
 The Legion go to a world controlled by
 Justice, the Legionnaires don't want
 to know who they are
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **THE OUTSIDERS #18**
 Batman explains the team as they take
 on "Gripes"
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **SECRET ORIGINS #10**
 The Challenges of the Legionnaires
 Story: [unclear]
 Art: [unclear]
 Plus: the origin of the Green Arrow
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **STAR TREK #36**
 Kirk and the crew face a giant Klingon
 vessel in "Road"
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **SUPERMAN #2**
 Legende meets Super in
 "Transported to Another to Save
 Himself"
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **TALES OF THE TWIN TOWERS
 #2**
 Only the Chicago Mail can save the
 Towers from Justice and Blackie
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **VIOLANTE #20**
 Vig takes an international white-slavery
 case
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **WATCHMEN #7**
 New Orleans gets a special on the ground
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **WONDER WOMAN #2**
 Diana is used for a new feature
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

ECLIPSE COMICS



ARIZONA PAGES #100

Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)



□ **DESTROY #1**
 A special introduction to the comic book
 world
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **ESPION #2**
 The Espion is drawn on Berlin to face
 espionage
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)



□ **HAWKMAN INDEX #1**
 First of its
 kind
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **SCOUT #13**
 Meet the resident Garage Party
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **TALES OF TERROR #9**
 Featuring tales by Bruce Jones, Julie
 Nelson, John Robinson, Rick Geary,
 and more
 \$1.75 (black-and-white comic, ships in Nov.)

FANTAGRAPHIC BOOKS

□ **NOGIC #2**
 Features an interview with Matt
 Groening
 \$1.75 (black-and-white comic, ships in Nov.)



□ **LOVE AND ROCKETS #10**
 A look at the life of Todd and in
 Love, Maggie meets a beautiful knight
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **NEXT STUFF #6**
 The first All-American comic
 Art by [unclear]
 \$1.25 (black-and-white comic, ships in Nov.)

FANTASY GENERAL

□ **WARRIORS OF THE BLACK
 SUN #2**
 Captain "Zeus" prepares for a 30000
 mile quest he must carry out for the
 queen
 Story: [unclear]
 Art: [unclear]
 \$1.75 (black-and-white comic, ships in Nov.)

□ **TIME WARRIORS #2**
 Action, high adventure, and multiple
 dimensions
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **TIME WARRIORS #4**
 More action, high adventure and multiple
 dimensions
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)



FIRST COMICS



□ **AMERICAN FLAGG #28**
 Features tales by Frank
 Miller
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **THE BRIGGS #21**
 The Briggs fights the Pharaohs of
 Besson Bay
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **GREATSTAR #20**
 Leadership's next quest has a
 connection with the Lord Power
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

□ **DYNAMO JOE #6**
 A mysterious and ominous threat
 arrives
 Story: [unclear]
 Art: [unclear]
 \$1.50 (black-and-white comic, ships in Nov.)

Gary
Paul Sutton
\$3.25 color comic, ship \$3.75

CHARACTERS #2
Based on Famous magazine material
Story: **Henry Strawn**
Plot: **Michael Bender**
Art: **John Stryker**
\$2.25 color comic, ship \$2.75

GIRLACK #2
Space action vignettes against the alien who "killed" her
Story: **John Ostrander**
Art: **Neal Brundage**
Plus a Murderer for story
Story: **Ostrander**
Art: **Jim Thompson**
\$2.25 color comic, ship \$2.75

HELLS #30
Nexus, Judith, and Cleo go to a blackly gay in a "dead" planet "Pha—the Budget"
Story: **Mike Saxon**
Art: **Al Garcia Lopez**
\$2.25 color comic, ship \$2.75

THE SECRET ISLAND OF OZ
Based on the continuing series of Oz graphic novels
Story: **Ed Steigman**
\$2.00 color graphic novel, ship \$2.00

TEENAGE MUTANT NINJA TURTLES GRAPHIC NOVEL
A full color reprinting of "The Early Years" with 12 new pages!
Story: **Eastman & Laird**
\$2.00 color graphic novel, ship \$2.00



TIME: THE SPYMAN
Based and scripted by THOM who wrote the best selling comic "Star"
Story: **Harold Cheyne**
\$2.00 color graphic novel, ship \$2.00

GLADSTONE COMICS

DONALD DUCK #251
Based on Christmas issue featuring the new "Red" Funtastic Christmas story
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The story of another two great adventures from 1933
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An update of 6000 Surf!
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Art: **Bob & Patrick**
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The conclusion of the "Sardony" Trilogy
Story: **Tom DeFalco**
Art: **Medusa & Collins**
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CAPTAIN AMERICA #227
Cap battles the Super Patriot as a war veteran
Story: **Mark Gruenwald**
Art: **Nancy & Beatty**
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CLOAK & DAGGER #11
The death of Bill Cipher leads to the conclusion of Cloak & Dagger's "Jug Squad" last issue
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G.I.s and the Decepticons start as G.I.s storm the DF
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Art: **Tompe & Collins**
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GI JOE VS. TRANSFORMERS #2
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Story: **Mike Higgins**
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Art: **John Romita**
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INTERVIEW

MARK FRANCIS

What hasn't run an interview with writer Mark Francis as a long time. Like me? What is that? So we find that by the matching commission writer Dave Schwartz to Steve Emswiler. Mark Francis: Steve Emswiler. Mark Francis: Steve Emswiler. Mark Francis: Steve Emswiler.

"Steve, and I mean never have I met anyone who likes to write as much as Mark Francis. Most of the writers I know read it as if it were a book, and I'm not sure if that's a good thing or not. But not Francis! Mark is always working on more projects at any given moment than most writers are in a year. Mark's credits range from television animation work (Wildcat, Back, Kinn, MacGyver, Paper's Plane) to animation (Dungeons and Dragons, The Wuzzles, CBS' Super-8) to writing (comic books, screenplays) and then, of course, there's his comic book work. Mark is currently working on *DN Angels*, *Comet*, *Green*, and *Whodunnit*, as well as a number of new projects discussed here at the interview."

The interview was conducted on June 10, 1988, by Dave Schwartz, interviewed by Mark Francis, and edited by Mark and Schwartz.

Amazing Heroes: Of all the comic books you've worked on, which has been your favorite?
Mark Francis: *Comet* by a wide margin.

AH: Really by a wide margin?
Francis: Yeah, I'd say about two-to-one over the others.

AH: One of my favorite comic books you ever did was *Backlash*. As you've pointed out, not many people were aware of it when it was out.
Francis: Yes. You know you're in

trouble with a comic book when you print the total paid circulation and it's a low number.
AH: Is there any comic character you're really fond of as a fan as well as a writer?
Francis: Well, I have found myself always wanting not wanting to do other people's characters. There are limited reasons for this, but, first, importantly, a fan becomes a reduction of some kind. I could not be truly comfortable sampling with the mythos of a classic character and, likewise, doing what a writer is to do is to create the mythos by others before me. I'm usually uncomfortable by the notion that I'm altering someone else's work as that I am substituting someone else's child. And I'm trying to live in the moment of times. I do characters owned by others.

AH: What's new, what's happening with your current comic?
Francis: *DN Angels* is making us of some *DN*. We decided to stop the book. It's not going to stop permanently because the legal reasons I have to do the book every so often to maintain the registration on the title. The *DN* will be the final issue of the current series, and just when the characters will be back again. I can't say I don't know.
AH: The book is very popular—what are the reasons for dropping it? It's more popular than *Comet*, and I assume *Comet* is continuing?

Francis: *Comet* is continuing in a black-and-white format. It's hard to explain why we're dropping *DN Angels*. Basically, I believe in the old philosophy of Red Davis: "Knowing when to know when to be

By David Schwartz



SCIENCE MADE THEM...
BUT NO MAN OWNS...



and a water ring of books. So we had this little slippage on the side of *DIAGNOSIS*, we had some problems about having it in stores at times when we were still frantically about it, and Dean called up and said, "Well, it may be time." I said, "That's right," and since the story that appears in *IT* shows off the series for a little while, it seemed like a natural extension—the decision was kind of made for me by the time.

ME: So you're not anything you're going to be working on that will fill that void?

Ernstler: Well, the last five or five years of *DIAGNOSIS* went down by a man named Erik Larson, who is a new friend of mine whom I met at the Victoria Center Arts Festival last year up in British Columbia. He's a terrific writer, and I was very excited to have him walk into my life just at the point that Mitch Schwartz was going too long to draw *DIAGNOSIS*. I had a very frustrated bit of losing that. Erik and I are working on a new book. I don't know exactly when it will appear, and I'm not really sure when it'll be called, but we have an idea that we like very much.

One of the problems you have with doing your own book is that I want an idea that very best concept in the future will be protected by people whose names are on the copyright line. The best concept will not be done by Anna A. and Warren B. being somebody else's child. What I was doing *DIAGNOSIS* with Will Ingegras, Will and I conceived the book—we did the do-and-will was working in *DIAGNOSIS* and I was working in *DIAGNOSIS* when Will left the book, it being myself in the author position of being somebody to draw a critic that they did not own a part of, the same way that DC has a monopoly on it. So when I am coming to not believe in that method of doing things in the future, I think that it is completely wrong to me, in many ways to have the system owned by a conglomerate as opposed to being owned by a person?

ME: What concerns me about the ownership model is that you get a lot of really good ideas by a lot of really good people, but they don't have the motivation, ability to capitalize on their ideas. Do you perceive that there is a chance that something like *DIAGNOSIS*, or *Crossfire* or any of the independent companies' books will lose an opportunity to become as popular as *Supernova* or *Spider-Man*?

Ernstler: I think it'll happen. You've got to mean that the word "independent" those days really means "publisher." The two companies that were founded and DC and Marvel is not and, in some cases, the kinds of deals the companies are willing to make. The day that *Crossfire* or *Pro* or some company of that size ends in *Supernova*, it will make them as big or bigger than Marvel or DC. There was a time when Marvel was publishing right books a month. Right now *Supernova* is publishing more (more) a month than Marvel) was when *Flashback* was *Flash* it came out, and there's no monthly means that a production "independent" cannot get as big as a major, it's a slow process. It's not something that happens overnight. A lot of independents have had trouble because they've tried to compete with DC and Marvel too head-on. That was Pacific's general feeling. But the readers, I think, are becoming increasingly aware of the value in books, are aware of a good writer or a good artist, and would rather go and buy an "off-brand" comic by people they like than a "main brand" put together in an office.

ME: I'm a little concerned about *Crossfire*, it's a danger of being cancelled?

Ernstler: No. Actually, one of the reasons we kept *DIAGNOSIS* going for as long as we did was that *Crossfire* was being money and *DIAGNOSIS* was making back the money. *Crossfire* (for me) The people at *Supernova* have been very nice. Not that we don't have our arguments, but I don't know how many publishers, too many businessmen think that they should publish something like *Crossfire* as a loss and be willing to do it simply because they love the book and would be losing themselves to cancel it. We had a number of different things to make *Crossfire* sell, and they haven't helped. A *Crossfire* comic book helps a little, a *Crossfire* from the *DIAGNOSIS* helps a little, rating the year we'll be doing a little, but not enough to make a significant difference.

I made a fundamental mistake on *Crossfire*. It was at some point, as I'm sure is obvious to you, *Crossfire* market, trying to convince the supermarket market a little bit. But that was not trying to compete with *Spider-Man*, but we were trying to have enough dollars in the book where some *Spider-Man*/*Terra* These readers might come out and buy a few copies. And a few readers could make the difference between

profit and loss in this situation. What I finally realized was that the kind of book I write, *Crossfire* or whatever, is never going to be appealing to the mass super-hero audience. It's pointless to try to convince them, I'm not going to get there. To make a decision as just do *Crossfire* the way I wanted to, and now with the rise of the black and white market, we have the opportunity to take a huge financial hit off our backs.

because. One method is black and white for years on the *Supernova* *Canada* magazine strip. For the last 20 years or so, he has had no control over the way his work is colored, but not liked a lot of the colorist's best, and would rather see no color than color that displeases him. The only color that Dan has gotten in the last 20 years that he didn't dislike was what *Ingegras* was doing on *Crossfire*. We loved her coloring, and we're going to



There is nothing about the book that's going to be lost by doing it in black and white. The profit margin is so widely different that there's really no way the book can lose money if all the people who seem to like it support it. I called up Dan Spiegel and said, "We're going to be doing *Crossfire* in black and white" and Dan was excited, and

me, it. But Dan has still wanted the choice to produce "standard art," which is black and white, he can also, well do.

Unfortunately, one of the problems with doing a color comic is that a certain percentage of what the readers see is controlled not by the artist you hired and paid decent money, but by a colorist who is



We have a full of a super... adding, I think, for RT which is subject the Crowder, Rowland, admiring for the money, and the last I say about it, the more you probably like that more you find it.

AK: I'd just guess, then, the wanted pages to ask you this question on top. What exactly do you do on "Date" Italian night here—do you not getting out of the room? **Ernest:** George has a great answer for that. When he is asked what Mark Erwin does on "Date," he says, in his very thick accent, "Oh, I know how I talk, then she knows what Mark do on 'Date'." **Laughing** Eventually, I do the same job as the "witness" how does an animal with the "inferior" machine, which is what you do in the kidnapping. That method is some times used to give an effect when the writer and artist are the same, which is what the writer does a lot of work in the preparation of the material and the penciler pencils based on a drawing plot. The writer is then freed to dialogue afterwards on the pencils. The method, unfortunately, has also been used on animals for the writer—especially if the person is also the artist—so that the artist will doing half of his job. In this particular case, Sergio is responsible for most of the plot of *Greco* and for a certain amount of dialogue structure. He says simply, "In that part, they try to end it, and he gives me two-words back and three words there. Then I go through and put in all the dialogue. I pencil the scenes. I write the pencils. I write the words. I letter in the sound effects, and, under the credit rolls of certain scenes, compose the plot, it would say "Witness by

Mark Erwin, illustrated by Sergio" (laughs) "and the book falls out looking in that part, if I read, "I've just made a joke out of it, so I'll be rather than saying to give the credit to "Disruption" on something." **AK:** I know what the content of the story that is told. I understand some scenes occasionally, and I understand some what he is and he is responsible, which you can do when you have a penciler who pencils a page in 20 minutes. Mark of Sergio's work is done directly in the sitting position, and he finds to do most of the drawing when it comes to visual images. The way the story is told, the things that happen in it, that's to one who has never drawn a comic that I think a better at that. He is not sitting in front of the page and then where it comes in. It's my job to start advancing the story where it has to be advanced by a drawing plot. **AK:** Now of the *Greco* chapter need coming along? **Ernest:** Right. The contract seems to look **Laughing** **AK:** In terms of you not being satisfied with it or in terms of you "own" showing up? **Ernest:** The major achievement of the *Greco* chapter will be getting the contract. Done the book in Italy. **AK:** Proceeding the contract gets to you somewhere in the near future, where do you think it'll be done? **Ernest:** I have no idea. The first necessity of the contract will be how long-term (October 1). The book is almost done, the contract, I couldn't tell you. **AK:** In the latter *Greco* direct page,

you mentioned something about *Greco* perhaps showing up in animation. You said that it would be about seven. Sergio's intention before the contract comes would be to see if he could do the animation. That's the whole idea, that's that. Having looked at those two weeks, I know enough not to plant the crop in the plot. **AK:** I understand that what other kind of animation would you consider of doing? **Ernest:** I could make the cartoon animation here that we're drawing a *Greco* animated feature with animation, but that might be premature. **AK:** Now, then, obviously also make that statement. **Ernest:** No, you don't have to leave me. **AK:** Let's go on to our next book, *Whodunnit*, a book which I read and loved that recently a clip or to who did it and why. **Ernest:** Actually, I have no idea who did it. It's all a sham, and I keep the 3000 **Laughing** **AK:** Any mystery present? **Ernest:** I don't know. We open the package tomorrow. What's interesting in that with the scene operators people have to answer, they have to write the answer to questions at the outside of the film material on the outside of the envelopes so we can open those. You'll be in the studio on the outside of the envelopes, have microphones every day, and in the book, several characters who have appeared in other scenes of *Whodunnit*, my friend, Dan Spiegelberg, the editor, and the balance. I think some people just want things and would down pretty proper scene they would make the book a page. **AK:** How many chapters have you planned?

Ernest: I don't know. They go to Dan and Maggie Thompson at The Book's Guide. They'll get our judges. You know, you can't have a lot of people have come up to me at conventions and have made other wrong guesses on how said. "Well, I know who did it. That was the end of me." And I ask them, "Who do you think did it?" and they say, "Well, I don't want to say here, somebody might hear, but when the time comes we'll find out who it will be." That's the way it is. **Laughing** **AK:** How did you first get the idea to do *Whodunnit*? **Ernest:** I don't know. "Whodunnit" was conceived by a gentleman named Ruggie Salzman, who worked for Eclair. One day, Cal Youssouf called me up and said, "We're got this idea for a comic, that's a mystery and someone solves the mystery. You know who can do it." When I ask him, Dan Spiegelberg's good point to draw it, he'll like to see if he could be the one to do it. I kept thinking about it in *Whodunnit* to have the *Whodunnit* put on the *Whodunnit* page. I figured it might be fun to do an entire mystery where he sees more than about putting on the contents. **AK:** How does it work as a writer? **Ernest:** This is the hardest comic book I've ever had to write. It's because I had to do up every panel and think, "Am I giving a wrong clue here?" And I'm interested in my mystery. I was concerned of the fact that the mystery had to be simple—but that the answer had to be absolutely the only answer, but realistic when they read the solution and to think that they weren't misled, but that the clues were there, things were logical, and don't want to fall back that would have compromised the mystery itself. **AK:** You're doing a second issue where you explain it all? **Ernest:** The second issue has the answer to the mystery in it and the mystery for it. **AK:** Is it going to be a continuity series? **Ernest:** I don't know. *Eclipse* would like to do it regularly. I am not completely convinced that the book will sell better. Obviously, a problem that comes out of this is that in order for the system to work, most people that read the comic can't miss the mystery. You have to make the mystery tough. The question is, how long will readers be willing to buy a comic that they can't figure out? If that's the case, I'll do it indefinitely, because it's an

interesting challenge, a very interesting writing exercise to have this Sound of *Whodunnit* over your head where you make that mystery half, so you're going to increase every part of the story and will ask where every single minute made. You really have to think very carefully about every word that you place. **AK:** Recently, that and the other answer on *Greco* you've had a headache. **Laughing** **Ernest:** Really, it's just to drive you nuts. Dave. **AK:** Let's go on to another couple of one-shot projects you're doing with Steve Burt, the first being the *My Intimate Enemies*. **Ernest:** Steve Burt and I became good friends about two years ago. One of the main things about doing comics, and I've said this elsewhere, is that you cannot find people you want to work with just because they're phenomenally talented. One

of the main parts about doing comics the way I do them, which is usually by having my own artists or going to draw with a complete project, is that I can pick and choose who I work with and I only have to work with people I like. I've done very few comic books in the last ten years, with one exception. I don't think was a wonderful job to hang around with and to be a buddy with and whose work I didn't like. Steve is a person I go along great with, we have a lot in common, and he's wanted to do a project with me. He also wanted to do a project for DC, and a project in which he could put himself in the lead. Jack Kirby. When the *My Intimate Enemies* was proposed by someone at DC, the powers all fell into place very easily. We even got in on his other *Wonder* stories, in addition to being the editor on the original *Mr. Miracle* series, was the editor during the "7th of November" run



loving artistic influences. Russ Manning and Jack Kirby. And also one of my best friends. So we did a book that I'm very happy with. All right, now the pencil-out style's a process.

Evans: There's a strong, because what he has achieved with this book is that he has done Jack Kirby work, not doing Jack Kirby. He has surpassed Jack Kirby. He has not imitated Jack Kirby, he has not imitated a single pose or way of drawing figures or animals. This despite the fact that many an artist is still making his living looking Jack Kirby. Steve has taken the spirit of Jack Kirby, which he is an acute understander, and has captured into the Steve Kirby style, which means you can do that wonderful behavior. It's quite a bit back.

ARB: When will it come out?
Evans: January. It isn't through. I did not know that when I wrote it with the stipulation to the Legend series that DC is doing a thing called "The Legends of DC Universe." The first pilot happened to be the same pilot as the Legend series, by coincidence. I got into in time, but DC asked me to change, so I came up with the account pilot, which turned out to be exactly after the Legend material. I think it's going to be a hell of a book. All the characters of Steve.

ARB: It shows any chance that you would consider continuing it?
Evans: I don't know. Steve is in such demand between New York and Los Angeles. He's in such demand that he wouldn't have time for a long time, if ever. Perhaps having made his initials in Jack Kirby, he has other projects to attend to. He's doing a lot of line drawings in someone else's back yard occasionally, but ultimately you have to do your own work. It didn't do a very fine line drawing. Steve called them, which I think is one of the finest books being produced today, and as a reader of comics, I'd just as soon see his lines there as long as he wants to be.

ARB: He got your name as contact information to Jack Kirby along the known pages for Mr. Mitchell, Forrest Preppie, and Steve Glavin. How did it go? Is it safe to say that Jack had done and was on your own?

Evans: It did not reach a stage in my Mr. Mitchell as I am to a lot of the other characters that have been drawn at one time or the other, because I was involved with a creation of Mr. Mitchell, and Jack turned one of the Preppie People after me, and I

helped give signatures back then. At one point, Jack wanted me to take over writing all the books, but DC wanted Kirby to write everything that Kirby was involved with, so I sat out and let Jack do it. Not some time ago, Jack came to me. We were talking about the New Gods and Jack said that he wasn't going to be drawing them again—he's just going to draw any more comics for DC or anyone—and I said something like, "There is one here that because I can't read what happens when ap-



pear that you're handing on the New Gods to Mr. Mitchell or DeLorenzo. I have been offered by a lot of the other members of those characters by other people." Jack said, "I'll press it up to you then, Mark. Is it all to do with?" When I had previously assumed the idea of doing books as a franchise of respect for them, he said, "No, no—you're repeating those ideas that you did and do them right." So with Steve and I thinking that the fact that it did book, we said it up to Jack and he loved it. He was happy that we had not imitated his style, that we had taken what he had done and extended it as an approach to changing it. All right, go all the way to the other project you're working on, Steve Space Ghost.

Evans: Steve Blake in Space Ghost book means me. This is something that has been never. It is something that has gone parallel between Steve and Space Ghost in terms of Omega. It's like that certain character, and when Steve has visited Los Angeles, I have taken care of what I call "The Space Ghost Time," out to talk with the various animators and artists who worked on the show. Two-page

age when he was out here, I arranged a lunch with Gary Owens, the voice of Space-Ghost and a good friend of mine. It was an amazing meeting because Steve had a great idea of having the man who's done the pencils behind his favorite cartoon character of all time, who still had that wonderful, romantic, Steve personality. I was a little nervous. "Space Ghost" got across the cartoonist Gary Owens, who is a former cartoonist, a lover of good comic books, and a friend. Steve was so moving Steve Blake, was very excited that something he did in 1968 or 1969 had inspired this young, artistic, talented artist. Gary said Steve had done a lot of work on this wonderful idea of Omega and Space Ghost together when Gary has traveled and hung in his office. That's one of the main things about the new generation of comics, when you can talk the people who put you your influences as opposed to repeating them. Steve and I did the same thing. I'm going to do Jack Kirby for all he has done to us, not to make money off the character, which is unfortunately the nature of a lot of fine people who have done Jack Kirby. I'm going to do the genre of "Continuing the Kirby tradition."

Evans: Steve is coming out from Comics Magazine and I am sure that was going to be called "Dark Knight Journal." It is going to be collected by Ken Strick, a friend of mine who is one of the main managers of the book. It is going to be seen. Steve is completing the book with an intellectual advice from a friend of his named Dennis McCarthy, who is a wonderful Space Ghost writer and storyboarder. This is one of those situations where I want to ignore all the comic book business and say, "I'm going to do a Jack Kirby book." They'd go, "Oh. Your book is drawing it." There is no one else.

ARB: All that people who are excited of your work have, particularly me, are going to be very excited about it. Books reference writing for me or a comedian. All of that sort.

Evans: Why the trouble with answering that question is that the answer changes so often. If you'd asked me last January, I would have agreed to a pilot for a syndicated comedy show that was all set, it was definite, it was going to be done. "Nope, I pulled out of it because of a light one more I wanted to do



of it, and they wouldn't give it to me. I felt it might be nice to get a check at some point. They did it in that way. [Laughs] So it changes completely. I have a project in development at Orion Pictures and a syndicated pilot for a television show that I think did it. I am producing an interesting concept that came to me this day, which we have several books looking at right now. That it's really premature to talk about any of those things. You talk about them where they fit the bill, usually. All right, one last one. You mentioned to me that you were working on a live-action Dudley Do-Right movie. Gary, writing for Dudley Do-Right movie. It's late me. I loved it, I worked on a screenplay for it and named it one Bill Stone and by the way, said, "That's quite good, but do it, call me and I'll talk at the premiere." [Laughs] But said, "I want to be involved with it." We said, "Great," we went over to MCA, they brought us on the spot. Bill Stone called me up and said, "Thank you, Mark. I've appreciated to work with you, and I've written cartoons all my life and it's a wonderful experience that I'm finally going to get to make a movie. It's five days later, Bill Stone did a hour-long. One of the most awful bits of timing that one could ever do. For a year following that, the movie was on again, off again every month or so. There was a series of contractual issues. When word got out that we were doing it, suddenly other studios started bidding for the rights, and we had a very tricky legal issue. Basically, this is a movie that died in the Legit Affairs Department. We could not do it until that was resolved. I'm all convinced. The deal they had finished a off was the Howard's Deal movie, exception for which each had the actual version of gaudy

live-action Dudley Do-Right movie. Evans: There's another example of something that was absolutely definitely going to happen that is now definite. Another one-making situation of having your own influence. One of my best friends is a guy named Frank Miller, the vice of everything on Saturday morning television and by a wide margin, the leading voice on the history of cartoonists in terms of quantity of titles based on the air. Frank had a concept—on after it was an action Dudley Do-Right movie. He told me, "I loved it, I worked on a screenplay for it and named it one Bill Stone and by the way, said, "That's quite good, but do it, call me and I'll talk at the premiere." [Laughs] But said, "I want to be involved with it." We said, "Great," we went over to MCA, they brought us on the spot. Bill Stone called me up and said, "Thank you, Mark. I've appreciated to work with you, and I've written cartoons all my life and it's a wonderful experience that I'm finally going to get to make a movie. It's five days later, Bill Stone did a hour-long. One of the most awful bits of timing that one could ever do. For a year following that, the movie was on again, off again every month or so. There was a series of contractual issues. When word got out that we were doing it, suddenly other studios started bidding for the rights, and we had a very tricky legal issue. Basically, this is a movie that died in the Legit Affairs Department. We could not do it until that was resolved. I'm all convinced. The deal they had finished a off was the Howard's Deal movie, exception for which each had the actual version of gaudy

characters. Look about to introducing a license to every studio in town. I can see how that's never going to happen.

ARB: What about the DC/Agony TV show?
Evans: It's interesting. We're doing that cartoon the last week in September. October 2, CBS's option on the material expires. They either have to give a film order for the pilot or they will lose the property and I can accept any of several other offers that have come out. I have my mind made up as to whether I want them to go with it or not. For the last two years, DC/Agony has been one of the top developments at CBS. They have done about that pilot script one that have wandered for a while of the comic book, though the most recent one comes back very close to the book.

ARB: How you involved with the writing of that show?
Evans: No, I was involved with the writing of the first one, which was relatively brief. The lengthy political reasons that have a lot to do with me handling things in my own way, stupidly, the project was passed to other writers. I'm very unhappy with what some of them did. CBS has gone through a number of different management changes, and what's happened is a couple of years in the Management & said, "There's how we want the show to be done" and the script will be written. By the time it's done, Management it will be in place and say, "We had you do a show?" Those who have dealt with the networks know this better than you will. Right now, the line stick is missing out. Essentially, I did a dumb thing,

which was to insist on a lot of controls for WB Maguire and myself, but I did not insist that I write the pilot script myself because I didn't feel a man like in '68, who owns half the characters, is gonna be half on this. They probably would have let me [write it], but since I don't demand it, I didn't get it. '68 then said to me, "I wish you'd asked for that." [Laughs] I did a very stupid thing.

ALL Going back to comics, you did a whole lot of stuff for Warner Publishing during the early '60s. Years later, the whole comic-book industry has changed dramatically. We have gotten the creator-owned hero and all of the independent companies have started up. What do you perceive, from having been through all this, as some of the major things that have changed about the comic industry and some of the things that still need to be worked on?

Evans: I read some of this in the *Comic Annual* interview [P22]—the interview, by the way, trailing Jerry's [Coffey's] basic point for length. When Gary [Coffey] decided that Transformers would interview Mark Evans, he had no idea that they would make it their '80s work. [Laughs] Ironically, a lot of the advances that have happened in the comic book industry in the last few years, for the creation, [things] which ultimately benefited themselves or better comics, are things that we've told we were stuck for wanting in the '70s or '80s. Because of rampant inflation, copyright systems, reprint fees, all these things, we all conspired to make it possible for someone to make a living in comics, whereas of these things had not come about, you'd see all the talented people normally in comics fighting to get out. Most of them would already be out had they not gotten these things. I think the idea was a going to have to be more creative control for the writers and artists. I can't very hope that, now that I don't want to do [Evans] anymore, it's not going into the hands of a writer I think will mean it up the line the right to stop it. That's a very important I think I would have been doing a whole job writing the comics all along if I thought I was going to be followed by somebody else and that they were going to all of a sudden go, "Oh, the [Evans] are mine now, I'm going to take care of them all." I think creatively when it comes to this interview has it seems seems a comic book that they have been owned by [Evans] into whose hands it was over later. The



major one problem that the industry has created is the inability to keep good comic books going and the unwillingness to contract in them for when they should.

There are a lot of comic books that should have been carefully culled, then delivered into other hands. I think the number one cause of mediocre comics is that something that was at one time worth publishing continues just because it's selling, even though there is no one around to write it and draw a who knows what to do with it. In fact, I think that's not only the number one reason, I think that's way ahead of number two that it's not even funny.

I think you also see today that the number one cause of people being angry when they read comics is what they see without comic or end after a release character and design what was better, stronger in their stage, and do so with an amount that makes of arrogant and inconsistent and profiting. That's a great moment—certainly this is disappointing to that, because there are people who can create and tell a comic book on its art and make it still wonderful in a different way. This is true, but the biggest example of that happening to solve that you'd end up with better comics if you kept cancelling things when one's level and moving from scratch. ■

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FOR MATURE READERS

WILD BILL EVERETT THAT MAN FROM ATLANTIS

By Jim Kasko



"As for as storytelling is concerned, I read a great deal of mystery very young. I read what was then considered the deeper novels, the high-class literature. I didn't go much for pulp material. I don't recall reading the daily readers much of my background as far as education [was] was kind of poor. I dropped out of high school after an school. I had to make up for this in reading, I would be a writer, and if I had an edit at all it would be Jack London. I think the way he told a story and I figured that rather than produce in his own right, I would write. I would accept nothing to sell the story in the simplest terms that I could command. I think that this sums up my early writings."

When the success of the *Sub-Mariner*, it was noted that Teedy would like to shift to the situation. Two characters in particular drew attention to him, the fact that neither was created by Everett. *Red Kneels #1* and *Red Invaded Babylon*, a Man-Fighting kid with all the powers of Sub-Mariner (except flight). His connection with the original Sub-Mariner was never made clear. Marvel Mystery Comics #82 introduced Namora, whom Everett himself later made an important supporting character in several Sub-Mariner stories. As a matter of fact, it is Everett's version of this character that is best remembered by fans of today. Namora was from the universe of Sub-Mariners in Venice. Her trip was developed by some surface stars in diving gear who looted the city and killed off its inhabitants. Namora was the only survivor and, with the help of Namor, brought the demands to justice. She was the counterpart of Saurer in every way and became quite a popular character. Years later, her daughter Namora would accompany Namor on some of his early 1970s adventures.

Post-Mariner

It was during this time that Lloyd Kenyon, who had joined the Thorpe firm, came up to Everett and told him the company needed a film, and a few pages of story. For *Marvel Mystery #2* (April, 1948) he told Everett in an attempt to explain the possibilities of man and the sea movie, but he needed a totally different concept than the Sub-Mariner. Thus, was born The *Fu-Fu*. L. Four Nubis was the only survivor of a submarine wreck. As he was escaping from the doomed

vessel, he discovered that he had become mysteriously endowed with the ability to fly under the sea as well as on the land. He soon came upon an enormous cavern filled with green sea monsters and he found one combine with the leader after destroying him. He became the master—no ruler and adopted a costume, which included a shark's fin hoodpiece—story which is chronicled himself The *Fu*.

In his last adventure, he created upon a sword that only he could use that could cut through metal and that gave him the strength of many men. So the way he could hold the sword at a wave of constant danger would surprise them. However, that concept never made anywhere, and The *Fu* had a very short career. He appeared only in *Marvel Mystery #7* and #8 as well as *Century #9*. At the time, Everett was still busy with his work on the Sub-Mariner to really concentrate on developing the character any further.

Enter Hydroman

Another Everett water based hero was more successful, and totally different from the beautiful Namor. Hydroman was not truly created by Everett, although he did the refinements and development before the character first appeared as *Man*.

Steve Douglas, editor at Eastern Color's *Amicus* editors, asked Everett to create a water hero for him. A brother of a friend Everett had grown up with was already engaged in Everett's work and it was he who suggested the concept of Hydroman. Hydroman also appeared with Bob Fink. Bob was the young man who came up with the idea and Baker is Everett's middle

name. Everett thought the concept was a reasonable one, but Douglas liked it, as the first issue of *Mylar* *Mylar* (Novel Comics #940) issue of Harry Thurston, a classical engineer who had developed a formula to convert human body and blood into water. A huge container of this stuff spilled over Harry's best friend, Bob White, who promptly became a small puddle of water on the floor. Thurston was able to develop an ambler, and Bob was sent to his natural home. Bob soon discovered he could control this change merely by thinking about it. In the second issue, Thurston created a wonder for Bob made out of the new wonder fabric, Tylenol, a transparent hydrogel material.

Hydroman was handled as a humorous matter, often appearing out of warm jets, puddles of water or the sewer. The hero was so popular that he will command the overall years after Everett left the strip other about a year.

Everett was not looked to write *Man*, he also worked on *Timmy's* *Parsons*, *Memo*, and *Blurred* *My*, and developed *The* *Character*, *Sub-Zero*, *White* *Sam*, and *Ball's* *Eye* *Ball* for *Mystery*. Everett spent part of his early childhood in Nevada and Montana and this probably gave him some background for the western character *Ball's* *Eye* *Ball*, who looks suspiciously like the Sub-Mariner in a cowboy hat. He also worked on *Man*, *Master* for *Eastern* *Color*, *The* *Companion* for *Hillman* and *Dark*, and *The* *Dream* for *Crosby*. One source even claims that he did some pen work with the *Quality*. At the height of his Golden Age comic book career in 1942, Everett joined the army. Four years later, he was discharged as a sergeant and went to pen and pencil during the last

years of the Golden Age. Although still working on the Sub-Mariner, he began to do more and more horror stories as well as working for the various humor magazines. *Bill* *Coyle* and *Joseph* *that* *popper-up* during the period of comic history. LHM he became a staff artist at *Cracked*.

Everett left the field of comics and worked as an art director for a spring-cleaning company firm, among other unrelated activities. During the second world war he served in the military. Everett once again returned to the field he loved. One of his first jobs was drawing the first issue of the then new Marvel character *Damocles*. Shortly afterwards, he returned to illustrating the adventures of the Sub-Mariner.

After a series of heart attacks, Bill Everett passed away on February 17, 1973. Like too many artists, Everett never recognized his own genius, or the influence his work would have on future readers. The work he produced, at first as he was concerned, was merely the best work he could do. He was a man of many talents.



One of Everett's last published items of Sub-Mariner

was given to produce it. The classic 64-page first battle between Namor and the Human Torch was illustrated by Bill Everett. (Marvel Comics Group)

Everett wanted that he did with the story was to try to come up with some workable plot and keep the character in character during the situation. He never saw that as any great achievement and, in his last published interview, he even questioned why the character of Sub-Mariner had failed to long. He felt the character lacked depth.

Everett was one-of-kind. Namora has been truly able to duplicate his work—within his unique art style and his unique understanding of man's relationship to the elements. He was able to relate his work with his love of adventure and his appreciation of good, funny storytelling. Despite personal problems, he was able to produce interesting comic as right up to his death. However, it will be his early work in the Golden Age of Comics that will be best remembered and cherished by readers. It is that work that has earned him an honored spot in the history of comics, and that achievement will survive as long as the Fourth Age. (Marvel Comics Group)

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In the previous issue of Amazing Heroes, Bob Hughes examined the career of DC's Green Lantern from his debut in 1941 through his first 50 cover appearances. Now, Hughes concludes his examination of the Emerald Gladiator's career.

Intergrum: Flash 217-248

Although DC made the decision to kill the Green Lantern/Green Arrow title in 1972, they did not expect the sort of fan reaction. Super-hero with top sort of popularity were in short supply, and it was even rumored that the Archer League was in danger of dissolution. The final remaining Silver Age superhero, The Flash, was still around; why not introduce GL and GA into a mid-70s title created as a "silver anniversary"? The idea had been rejected, which The Atom and Atomium had been combined into a single title (which was cancelled a year later). The comic fabricator heaped his bets by leaving the title unchanged and giving the Flash, the more popular of the two, all of the comic's identity. It was announced that O'Neil and Adams would continue the series at the time in which it had been running, but then was probably never really intended. One story which was already in the works was penciled out over three issues, getting about six pages in the process, and then Adams was gone.

The three-part tale, which was included as the deluxe reprint of Green Lantern/Green Arrow that DC released a few years ago, grew into as to the direction the title might have gone on if it had continued. The publishers had decided from the outset of the day to the characters themselves. "We had the name Adams/O'Neil, which was, of course, only six months in "real time" and that Hal had begun to think about looking for a job, but he was submitted when he found out that O'Neil was moving and that all of the hero's equipment had been destroyed. Unlike in GL or Black Canary, the Archer had experienced a case of the real when he accidentally killed a man with one of his arrows. The fact that the man had been trying to shoot him from a position of ambush did not seem to bother O'Neil as his own last days go on his new quest to take another's life. In frustration and anger, O'Neil destroyed all his equipment, including the Arrowplane, which he had somehow managed to hang onto even after he'd lost all his money.

IN BRIGHTEST DAY, IN BLACKEST NIGHT...

"I can't believe you're leaving me... I thought you'd stay with me!"



Part 2
By Bob Hughes
A HERO HISTORY



The search for Ollie was on and, to complicate matters, Black Canary was captured and needed a blood transfusion that could come only from Ollie. Searching in the city of the world's 400 Airports, Hal found Ollie hiding out in a Zan Industries office. Hal was not willing to return to confinement and he learned that the Canary's visit on and on and he was called upon to perform some air-accident investigation, in order to get Hal from another airport, knowing that helped him to believe in himself once again.

With that, Hal and Ollie joined company, and friends finally started stepping, first, then were antagonized. The page story took itself was simply not long enough for two heroes, so Schwartz simply started Green Arrow into the back of Steve Connor's and Green Lantern was a solo hero since then.

Finally, Hal's first solo solo adventure also saw him brought to full status (and power) in the Green Lantern Corps. Fused with it, then was that was killing Green Lanterns in order to steal their power rings. Hal found that they had been killed in East Montgomery by the Guardians, when they sensed the one that which the power rings were made. The video page was part of a plot to get revenge on the Guardians. The tale was only presented and actually by Dick Giordano, who had been New Adams' assistant Adams himself, while doing occasional and other work and then, never again took on

up most serious work for the major publisher.

Meanwhile, other members of the Green Lanterns (the wife) also being Carol Ferris was in an impressive position as the coach of City Blue and Civil Team. Having acquired the use of her legs, Carol was on route to Metropolis where the Star Sapphire was an alien to a maximum. After that introduction, the Star Sapphire had killed Green Lanterns. Carol used the Star Sapphire to attack her, only to be deflected when she was unconsciously by activating its duplicate Star Sapphire counter and changing to "be real thing." Carol escaped and returned the Sapphire to the museum (though according to later stories, the second counter to use the Sapphire's powers on accident).

The nice Green Lantern wife was a book Flash: from early by Guy Gardner by Nova at the second, among dynamo that had the Watcher Wizard and Sorcerer. Sorcerer used the Wizard's powers to provide an Earth world could not be built from the Guardians and also used the Flash in as a pawn in an attempt to harness Flash's super speed energy to destroy the Earth. In the end, GL captured him and apparently returned him to the Guardians.

O'Neil and Giordano started writing a book with an interesting newspaper about an alien that looked like a giant green frog and tricked GL into building him so that he could use the power ring's energy to fly. In the end, the alien was taken to the planet where the reader found out the alien's motives, which was a story in Hal.

The same issue ended the year with an eight page in Flash #224 in which some criminals attempted to use GL in an alternate realm. The alien he had helped and agreed to be captured by the Emerald Guardian. Then came the power ring had passed through the ring of fire and had disappeared the moment Hal recovered these schemes by passing out that the bug the money was in and a yellow creature, but his ring would have been lost in there was no money in there by long.

With that, Novick produced another booklength Flash/GL issue for #223 that pulled the colorful cover of the former Flash and a 20th century Green Lantern in a plot to reveal that it's not worth explaining. Meanwhile, John Stewart had his second appearance

in #183. "The Man Who Married Stars' Cars," by Len Wein, Dick Dillin, and Dick Giordano introduced the story into a regular Flash story. It had supposedly happened in the days of City Blue and Civil Team and involved "moral" or "conscience." The Flash was initially surprised of Stewart, but when Green Arrow showed for him they had some perspective. His performance in their battle against the Ray, particularly his rebuilding and re-fueling of a slow neighborhood and the Ray and destroyed, caused the respect and admiration of the Lanterns.

Flash #203's Lantern wife featured the return of Neal Adams, in a story in which the second counter caused GL to lose control of his power ring. This was followed by two pages drawn by Dick Dillin in which "Hal goes from a dream world" merged with GL ring, causing an energy to affect a complete change in his personality. GL was able to defeat them only when the ring itself was destroyed. The juxtaposition of the two similar stories—one in which GL acted out of character—was not understood and related Dick Giordano's "The Man From Tomorrow" in which GL found that Aaron Taylor had been stolen from Earth by aliens just prior to their rescue and with Adams' Flash #203, had been replaced with an android, and was brought back to their planet to write in stead of their society because of differences in their world. The entire story was in the 20th century. Historical background material was also been covered by "Power" by G. and A. O'Neil.

Beginning in March 1965, Flash became an eight-page story with a signal that Schwartz's, possibly of combining Stewart had read off. This was a year because 100-page length appearances featuring Dick, Green Flash sales, #229 and 230 did not feature new Green Lantern stories. However, O'Neil and Dillin produced a two-part story in #234, "The World That Did Not Die," in which GL, become involved with aliens, that stole weapons from various planets and passed them around unless so that they could be used on the outermost Green Lantern was not announced by their behavior.

The August issue was another booklength Flash/GL issue. The Flash returned from his Flash #223 and Novick had also featured by Gerryck, the original Flash/Vladimir Stogor, his returned villain. Inexplicably, this

After Hal's Flash's wife and Carol Ferris in order to set a trap for the two heroes which would kill them two only their power in such a way that Savage could neutralize them and now Hal was making something although Hal managed to escape. Carol, the subsequently disappeared which began a plotline that continued through the next GL issue went into the frequency of Flash #227.

The GL story in #227 was a masterpiece in that it began in part adventure that featured new artist Mike Greff. One Green Lantern was, Green Lantern was the Lantern who for the next two years and demonstrated an understanding of the Emerald Knight's own life. "The Stranger of Oryx" was the most ambitious of the Flash back-up stories, each were part a complete story in itself yet adding to the overall plot, a plot that in fact was impressive because the story was had been cut back to seven pages. Altered by the Guardians to the appearance of a strange race from another their production. The story followed the race on the planet Zorox. There he discovered they had no souls in terms and spent the next two years, trying the task one by one, miserably trying to solve the mystery of their connection.

First, to rescue the Zoroxians from having all lights cut off from their world. Then he rescued the Aerys, his star-shaped creatures who lived in an artificial realm—sort of a psychic greenhouse. One of the Aerys attacked part of the planet, which was destroyed, and the Aerys, his star-shaped part, GL rescued the planet Aerys from massive flooding that threatened to destroy all life on the planet. The Ring was employed to destroy the sun of Aerys, in the 20th, the Ringers came to Earth, where they tried to destroy all animal life. Then, of course, that story, which was intended human evolution. This last which turned Hal into a creature, but the Ringers found out that a creature with a personality was from their planet, that a 20th century hero, so they had to remove the process. By that time, Hal had been altered in position was done as an indication that an anthropomorphic Earthling. The sun slams crashing. Earth's Biblical concept of creation—only a creature.

The GL story in Flash was an O'Neil/Dillin two-part (which actually appeared after GL's own magazine had returned, in which

GL and his new Aerys master, Aerys in order to set a trap for the two heroes which would kill them two only their power in such a way that Savage could neutralize them and now Hal was making something although Hal managed to escape.

For the cover Flash was of Green Lantern, because of an ever decreasing page count and an increasing publication schedule. O'Neil had been forced to do something to alter where the "Do was required to do with short stories with plots. The format had little room for change. However, O'Neil had expected that Hal Jordan's personal life be put on hold except for an occasional reference to his existing a job. Instead, the emphasis was placed on the fact of cosmic fiction stories with two stories that Schwartz had been famous for in *Strange Adventure* and *Menace in Space*. While it was generally accepted that Hal's comic book work was not improved in this type of material, a story to have worked best, generating enough popularity to get GL back into his own title.

Restoration: Green Lantern 95-122

The return of Green Lantern was a project that had a long and difficult history. Since for any DC title there was no great in 1965, yet a great number of "Green Lantern" stories were being discussed. At length, the go ahead for a number appearance on the new status. First, a great Special was requested. Dennis O'Neil was appointed to work with GL. He was asked to work with GL. He was also set to be a second GL starting Green Arrow. Both books were scheduled to start in the first issue Special was scheduled in October. The story plan was to schedule both titles in September then make sure that in the month of all this, the DC Chen of course, that story, which was the main reason for publication. Green Lantern's return by Steve Kane (eventually O'Neil and Greff's Green Lantern-Green Arrow 400) finally appeared in May of 1966 (Green Lantern September).

In the meantime, GL and his supporting cast were also involved in the debut of another new DC title. Secret Society of Super-Villains (which began in February of 1966). While Green Arrow continued a state of up-to-date in gathering together to appear on the cover to confront Luthor—a new character who had been created as a new character in the late DC days. The origin



and the eventual fate of this character were never explained, although clues were dropped to indicate who was actually a Flash's tale could appear inside. Presumably, the story was a double for the former of the Guardians. Whether the had her own Sapphire or had stolen Carol Ferris' from the Coast City. The issue was written by Green Lantern (which started in the second issue of #205), which also featured the return of DC's first Captain Carter, a John Broome/Magpie Anderson character who appeared in *Strange Adventure* #9-10 (eventually, the Captain Carter story in *Strange Adventure* #21 July 1962, featured a high-profile group of alien, called the Guardians of the Universe—no villains in that issue. GL, surrounded the Captain in the rest of the Flash and, work there by. Schwartz's scheme was detailed. The return of the Sapphire lady appeared in #205 (GL #2, #206 Special #4, and #21 #21-24).

The story subjects were more and the main focus began again in Green Lantern #95. No longer bound into the plus Lantern Gardner Fox model. Story O'Neil was opted to revitalize John Broome's character—eventually by GL. This was a story that introduced a new, intriguing power ring that's built upon a complex history of the history and the inclusion of the Corps. An alien scientist found in the Aerys shortly later found out to contain some of



recruited from their gains and destroyed Carol's home. Green Lanterns took some samples of the damaged house to Rly Klorio Polkay for analysis, and Ray considered the covens an obstacle and was searching for reinforcements. He and Black Canary were gathering a team against the bad force threatened by the covens. The team arrived on the scene, who was up to the point was now being held in Madusa. Shear looked the place, carrying the woman and arranged to take a bus home courtesy of Green Lantern support team. Unknown to Hal, the plane crashed in the mountains and they had received news on Green Lantern returned home to Madusa only to find himself arrested for apprehending a Madusa woman. Eventually, the United Gladiators led Madusa, rescued the plane survivors, freed Ray and captured a witch the covens he needed. This covens comprised what turned out to be a metamorphosis, and changed they are to add form a cosmic shield of the galaxy. This God returned for the third power of the new FRM, which was called by drastic increase and colored by Adversary Ray and didn't look half bad. Green Lantern 600 was still the first story to be handled by new editor Jack Marz. Issue #67 featured an interesting film by Bob Rozden and Alex Serey in which Hal wore U-Suraks—After Sol's home planet—only

to be second of Alex Star's leader to get on with the project back that Hal was able to convince them they to see their best's part and trying to use their planet from a galaxy, this information. The team looked the first in the "Solo of the Green Lantern Corps" series, continued with great success in later years.

Major Gail returned for his final days about that after that when the DC law temporarily went from 32 to 40 pages and included an extra page of story in every book. This was a 40-page book, including the original Green Lantern. The "Third Identity of Raydon" featured an idea which had been studied in the advanced field and just a catastrophic had destroyed the planet. Searching for a place where he could launch his age and end his offspring, he came to Earth and attempted to take human form, becoming stability a combination between Flash Wonder Woman. After a couple of inconclusive battles with GL and Ray, Superman changed tactics and responded as Angel. A sane forgery who saved Carol off her life. In his new disguise, Raydon stated that by destroying the Earth's ozone layer he could make the planet habitable for his children, and attempted to do so by bombarding the ozone with massive quantities of fluorocarbons. Green Lantern was able to stop him, but Raydon escaped. Seeing him change to Andre, Hal advised Carol to help him out as a ring for Raydon's safety. She agreed to it, but she was clearly angry that Hal was allowing in her life and felt always being "so perfect and superior." She up with being "refused to nothing more than "Green Lantern's girlfriend" and upon about governmental anti-intervening forces, Carol broke off her relationship with Hal.

Although still teamed with Green Lantern in his own book, Green Lantern's joined a solo-story of some when An-Drew-Corn became an old page Dorian Curtis. This story lasted only two issues (198-199), but was written by Gary Buckner and drawn by Art Simeon. The first featured an alien warfighter who had followed Hal across the galaxy because she loved him, while the second featured old enemy Silverhedge, the wizard in the power ring. After this concludes, Hal finally realized the ring was dangerous to wear as long as he was and turned him over to the Guardians for safekeeping.

The last 10 page Green Lantern

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with his power ring. In GL #68, Hal decided to go to Oa to find out who was writing every issue, and he was writing. Peter D'Arny, the writer of Green Lantern and appeared her, his temporary replacement. Gardner had received from issues published in issue #67 and Hal felt that he should be the first book up-GIL, with John Stewart receiving the second. Hal felt Oa-GIL change would be accepted in Oa, but Gardner and Black Canary, knowing that they had their own series in "World's Finest Comics" continuity can't accept Gardner because the team would be altogether, a just that was not to be reached for another year.

Green Lantern #69 began a two-partter called from the pages of the unfinished *Flash-Love Special*. Combined with a modification in the power ring, Hal and Gail were to go to ask the Guardians for help. They, they learned that they were actually being held in the custody of a man named Zeev. Peter D'Arny, it seems that long ago, the Guardians had founded up some of the magic energy in the universe and imprisoned it in the form of a star. Now someone had stolen it, and the magic energy had been released, but, worst of all, the thief now had the power to destroy the universe. Hal decided to call on an old friend, An-Flyer villain who had an unusual form of some energy because he felt he had lost of his own personality by becoming the "Dark Blue" a man whose eyes, Peter D'Arny, he teamed up with the Guardians to destroy a power plant which had been built by the Guardian's father. Gardner, Hal had to break the news of Gail's disappearance to Gail's girlfriend, Kar-Lann, a fellow alien from the planet Kori. She had a real job for the moment. Some other and Hal went immediately attached to each other. Kar decided to come to Star City and stayed in with Dusk Black Canary's apartment.

Issue #70 was a really nice planetary idea about aliens and their fight. It was followed by a story in which O-GIL and OA helped in the fight. A woman, a scientist, who had had from the legendary Fountain of Youth, looking vengeance against the writers who had been holding her. In issue #71, Gardner was involved a plane and demonstrated to be taken to Spain. Concoctively, the plane crashed out to be Carol Ferris, prison pay. Hal was able to get out of Ego's trap, but he was a business destroyed by his wife. Faced with a loss of employment, the apparently was married. Hal accompanied from Carol to return to Ferris as a free pilot. He also accepted a marriage proposal from Kar-Lann.

Since the last two readers had been told the old on old story by Steve Englehart, and the suggestion to take his story over of being from Ray Sappho. This was part of an effort to create her new relationship to Ferris as a wife. The new one of her life under Carol felt totally complete and had



never again returned. Issue #72 wrapped up most of the plotlines from the year past and set the stage for a new beginning in the series. Writers by Denny O'Neil and Gardner by Dan Black (as were the past two issues) the story began with Hal and Kar planning to visit Gail's parents. However, at the conclusion, Kar-Lann, standing the words "power ring." So getting nothing to feel. Based on the choice, Hal tried to the Fortress of Solitude where he returned the Power Stone to those occupied Super-eyes and confirmed Denny Gardner's. It turned out, had not been damaged, but was instead transported to the Zone as a new weapon, where he had passed through the ornate doors in a plot to kill both Gail-Linn and Superman. Hal managed to free Superman and escape, but Gail-Elaine was married in the Zone. Secretly she still remained alive, even if not on Earth, Kar decided to cut off the wedding.

Neo-Classicism: Lantern 123-132

With the December 1979 issue, the Green Arrow saga was dropped from the cover page and Green Lantern once again had his own title. Jack Marz's last family here able to conduct the power that he had Hal had to give a chance



to go to sleep. Green Lantern #27 began with a scene by original GL writer Gil Kane and introduced the book's new regular pencils. As Kane stated had previously drawn since #17 and the new Adventure Comics title approach. His style was so truly was reminiscent of Kane's in past issues and design Green Lantern once again looked like he should rather than "be" Kane would write pages at around size and worked to make the fourth face one another. He had a clean, uncluttered style that freed the artist's attention on the new material. He did not do that distracting flare with intricate detail. His points seemed to enhance the dynamism of Kane with the economy of Deke. Although his work did not have the artistic impact of Kane, his other strengths more than made up for it.

Kane and O'Neil returned the new Green Lantern with a dose of old villainy, beginning with the return of Sivanna. When Hal assumed the position of GL, he attempted to rescue Oya, a mysterious yellow power being watched by Green Lantern. Hal doubted that Sivanna's return had been behind it and reasoned that the most logical place to look for his foe was in Qward. Not wanting to outgrow O'Neil by leaving him out alone, Hal definitively pulled a fight with her and after some talk of it right to Qward. O'Neil found that Sivanna was being manipulated by Saitonko like a puppet.

Since their steps are relatively well laid out against each other, readers were treated to a closer GL, perhaps one of the good old days! Hal succumbed to teasing Gray, but the accident with the power battery had resulted in several brain damage attacks from a coma. Kane took a decided to remain at the hospital to help Oya for Gray while Hal left the Children to take up his new old job at Ferris Aircraft.

Issue #31 revealed a return to the beginning. Hal was set again working at Ferris Aircraft, although Kane made it clear that the relationship was strictly business. "The" was done on the fact that we were once romantically involved. I heard you had because you're a fine old pal— and for an older brother. Get the message, Moore Jordan!" With the return of Tim Kukanika, the original crew was complete.

Beginning to find Sivanna and Sivanna in a predicament, Green Lantern took the first opportunity to search for him and began his home work, Kerger. There, with Kane's help, Hal was able to escape a trap set by the mysterious Lantern, though Sivanna stayed away to the sky. At Hal left to return to Earth, he got Kane a letter, but she admonished him that Kane had to look on Sivanna as a friend.

Upon returning to Earth, Hal found that Sivanna had returned to Ferris after the energy crisis had concluded to close his gas station. With Tim's help, Hal set up an alarm at the dimensional gate to Qward to warn him if Sivanna attempted to return to Earth. It paid off as he was able to catch the gas before Sivanna was able to leave the boat. Hal dismissed Sivanna by walking his ring to push Sivanna away, but she'll ring has no power until yellow shows. Sivanna's ring remained behind and slipped off his hand.

Sivanna had back into Qward and Sivanna, ringed to escape GL. #37 seemed to be the high point of Steve O'Neil's tenure on the book. Powers' feeling that Sivanna needed a rest after some high points, the next issue was headlined a 100th Anniversary Honor Harrison, a Lee Werth/Dave Cookman tale originally done for the Green Lantern series in Adventure Comics.

These were 50th anniversary chronologically follow this, issues #38-42, which were written by a 100-year-old GL writer, Stephen King. The "Sins of the Green Lanterns" comic series follows from the "DC Imple-

ment" goal. Green Lantern's search was delayed, however, by a battle with the Black Lanterns that had to have been replaced by the Qwardians to dispose of them. After escaping the Sheriff's imposed dropping, he was able to reach Earth, but the Black Lanterns followed the Sheriff to the Qwardians without just an aim to reach their ancient first mission to GL.

The final issue of the trilogy that came to be known as "The Power Year" opened a memorable Brian Bolland cover featuring a two-faced double ended ringed Hal. The leading character was with battle Bolland had begged to do the cover where Joe Saiton had told him the plot of the story while watching the Qwardians.

The Qwardians had improved the Qwardians under the power battery, hoping to use their combined energies in a power source for the planet. At a dark night, Hal was able to see a call-out to the rest of the Green Lantern Corps. Meanwhile, Sivanna arrived on Qward as a member of the ring, but was rejected by the Qwardians who told him they were only able to do so if he had a ring. You are not fit to lead a group of soldiers. You are a low end, poor petty soul and have been for years.

The approaching Green Lanterns met with all strength from the Qwardians that was an issue that only one managed to get through to the central power battery. With his last breath, he used his energy to help the Green Lanterns escape. He was killed by a green yellow toxin. In the confusion of the final escape, however, both Sivanna and the mysterious alien Qwardian power source, Sivanna, managed to escape GL. #37 seemed to be the high point of Steve O'Neil's tenure on the book. Powers' feeling that Sivanna needed a rest after some high points, the next issue was headlined a 100th Anniversary Honor Harrison, a Lee Werth/Dave Cookman tale originally done for the Green Lantern series in Adventure Comics.

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The approaching Green Lanterns met with all strength from the Qwardians that was an issue that only one managed to get through to the central power battery. With his last breath, he used his energy to help the Green Lanterns escape. He was killed by a green yellow toxin. In the confusion of the final escape, however, both Sivanna and the mysterious alien Qwardian power source, Sivanna, managed to escape GL. #37 seemed to be the high point of Steve O'Neil's tenure on the book. Powers' feeling that Sivanna needed a rest after some high points, the next issue was headlined a 100th Anniversary Honor Harrison, a Lee Werth/Dave Cookman tale originally done for the Green Lantern series in Adventure Comics.

These were 50th anniversary chronologically follow this, issues #38-42, which were written by a 100-year-old GL writer, Stephen King. The "Sins of the Green Lanterns" comic series follows from the "DC Imple-



ment" goal. Green Lantern's search was delayed, however, by a battle with the Black Lanterns that had to have been replaced by the Qwardians to dispose of them. After escaping the Sheriff's imposed dropping, he was able to reach Earth, but the Black Lanterns followed the Sheriff to the Qwardians without just an aim to reach their ancient first mission to GL.

The final issue of the trilogy that came to be known as "The Power Year" opened a memorable Brian Bolland cover featuring a two-faced double ended ringed Hal. The leading character was with battle Bolland had begged to do the cover where Joe Saiton had told him the plot of the story while watching the Qwardians.

The Qwardians had improved the Qwardians under the power battery, hoping to use their combined energies in a power source for the planet. At a dark night, Hal was able to see a call-out to the rest of the Green Lantern Corps. Meanwhile, Sivanna arrived on Qward as a member of the ring, but was rejected by the Qwardians who told him they were only able to do so if he had a ring. You are not fit to lead a group of soldiers. You are a low end, poor petty soul and have been for years.

The Marvel Version Lantern 133-151

With issue #133, Steven Meisel writer Mark Wollman took the helm and added to the supporting cast. Wollman brought in Bruce (Eli) Green as a writer working to design a suit for Dr. Ferris, and reintroduced Carl Ferris, Carol's father, last seen in #28. Ferris and his wife were introduced by a mystery note on the cover and so was not allowed to come to Carol's aid when she was armed with a sub-gun in a scene at Washington being a controversial comic book. Meanwhile, Sivanna was abducting the new solar god, but before she could begin making his down, he was captured by the North Star. Sivanna-Dave Malenko who released him of his ring and power battery and left him to die.

Chiefly Wollman had found the main, gathering around plot and style in the Marvel manner and putting everyone's life on the line so he began that the greater issue of Sivanna would generate more levels of action. In the beginning, he was not yet the best issue. Here #134 was one of the best issues at the entire run of the book, and Hal did not even get to see his ring again! Left for dead at the North Pole, he spent two days trailing south on foot, fighting off a bear and a wolf with his last funds. Only the optical strength of his interdimensional power source from fleeing to Earth. On top of this, the constant glare of the sun on the ice made him blinded. He finally

draged himself into a National Geographic research station. Meanwhile, Carol was kidnapped. Ferris turned his hand, and a very emotional scene. Sivanna was Sivanna's return. When Hal finally got back to California, he found Tim Kukanika, former leader and designer, ready to continue Sivanna's "Problem" mission. When he was still all over his problems through the rest of a battle and have them left over for GL to step through. Hal accepted as he was looking away from the cliff. "Don't talk to me about your problem. I was through it all together to find you because I want you!" Carol's beta kidnapping by God knows how, my ring's been stolen by someone who has the power to destroy the world. I'm probably the only one who can help stop the monster, and I'm half-blind. I said I came here because I thought I needed your help. But I don't need the help of a quack! I don't need the help of someone who's gonna be taken to the crash course. Go ahead, jump!" It was still more important work to do.

I recall early the kind of message, one traditionally goes to someone about to succeed outside, but in this case it seemed to work. With Tim to lead him, Hal managed to get into the monster, who was using the ring to realize Los Angeles, and succeeded in pulling the ring off Sivanna's finger with his super will power. In that last conclusion, Sivanna decided to destroy herself by leaving one with the sealed field of space.

Finding his way after this opening, Sivanna launched and a 100-year-old Hal did not get through that the average reader could count, each line complete. Not for Sivanna, GL's old breath from the 1940s era. Sivanna did not need his help to defeat the God damn monster. Unfortunately, just before they activated this interdimensional, Ferris Green received a lightning bolt and launched an attack that caused a break wall to fall on Tim. Hal didn't make the 100th issue, however, instead, he ended up in the hands of Sivanna. GL's return to space began, who was also being targeted by the Qwardians. There with his memories faded, Hal was able to turn over the Green Lantern. Thus the Sivanna era began. Finally got their transporter to work and dropped Hal there. The Emerald Gladiators defeated the Guardians of the Universe, causing Sivanna to be imprisoned. The two were sealed



gated at his studio. Hal returned to Du to ensure Duke from the place of Edward Undermunity. But's ring was out of power and he found himself trapped there. Duke then had to decide whether to act as usual that even though he could not do this in the end, both GLs learned a valuable lesson about respecting other people's cultures. He ultimately, with the aid, Hal's costume (reverted to city highlights) following that was a new suit. A fall in state by original artist Gil Kane in which Hal landed on a planet that looked just like Earth but was actually designed by aliens as part of an elaborate ruse to deceive.

Issue #17 brought several changes. After one issue by Len Wein, Ernie Chan took over as writer and Keith Pollard became the new penciler, with Mike DeCarlo returning to ink more scenes than on Len Wein's original gallery who began to reappear as he found Hector Hammond as agent. Main story was after the motor that had originally moved him, began to stop it. It seems his mobility is worked, but he realized a way about making his brain to normal. Faced with the choice between brain and body, Hammond chose to retain his intelligence.

For #18, Ray and Pollard provided a bit in which Hal got a lovely woman whom he had contacted a long time at that she could rescue him from prison.

City underground and relief for happy on month marriage over and was understandably, she asked Hal's power ring to engineer a laser. Hal was so caught up in love that for the first time, recognizing that he was really that he means was especially intended to grant him something, such as a side effect, which also changed his status to one of total evil. The only way to cure him is to remove the band, but if a man takes off, Hal will die. He was able to do this, but he was able to escape. Even Cole wanted to know about the status of Mary Morrison had left behind by moving (addict to his corporation wife). The Flash Plan #18 #19, Golden had attempted to extend his criminal empire into Central City. He ordered the Flash to stay off the streets or he will fill his prisons with random Flash family destined to defect him by using his super speed to catch Golden as the team of his own city weapons, virtually the same method as the Green Lantern. Hal completely used to defeat him to save ABE.

Also, according to Steve Englehart, Grant Tinker was at the time getting his head in order. He had been once again the Supplis, but that time the had after the redneck power loving business side of himself off into a separate being the President who, completely free from distracting emotions, would be able to lead Perry Amel than her father and return it to her. The part of the book was to be a new chapter and something of any good feature that came for free, able to love her back her whole self since he will never which any more.

Issue #19, Mike DeCarlo, "Head Trap" a power brought this GL took over the power ring and pulled him through a space way to the planet of the Hades. He was a criminal but had not been seen since issue #16. The Hadesian had captured Green Lantern as an insurance against on their attempt to join the Citadel. There he once again was One Man, the girl who had led the rebellion against the Hadesian, a rebellion which had been ruthlessly crushed. The Hadesian had Hal go to the redneck planet. Hal was there and defies him as full view of the Citadel. In a pitched battle, Hal was helpless because the Hadesian's subliminal will power was able to override his control of the ring. However, the Omega Blue arrived in the nick of time, making the battle more than one sided but he was able to get the Hadesian imprisoned. Appearing as usual

proprietor of the Citadel, a Hadesian revealed the leader that they had a crew of semi-symbiotes. To prove himself, the Citadel rejected the Hadesian's membership request and demanded that they release Hal Jordan, Green Lantern, the Omega Blue, and One Man's people all together. The Omega Blue was there before the planet was completely the Planet.

The next power took down another to kill that was a violation by the Newed Redneck Zone, which required the first part to be split in two and the "Balls of the Green Lantern Corps" means to be destroyed. The Omega Blue was a secret to #18 to a new standard in progress, as it showed Omega of a young boy existing in the vacuum of space. Hal took the Green Lantern to Hal's new-world planet where they could resemble themselves. After talking, he offered to take One Man to a new world, but Omega Blue was not at all a fan of speeches. However, once made, she they took off by said: "The young boy on the coast was a woman who called through the vacuum but Hal couldn't see her because he couldn't feel the power but they. He eventually discovered that the woman had been imprisoned into space, forcing him to keep one open after a cut and change his way before he died from oxygen. Once reported, Hal was able to bring the woman back to Earth, but before he could figure out what was wrong, he realized, he had used the world with the power ring to his evil world, Myrallidians. He was not able to see the woman or other as she was unconscious (that's a euphemism for a model). Myrallidians had once again been imprisoned in the power ring. It was the woman who had been imprisoned but he could gain enough power to capture the Omega Blue. Once he had made the ring, he put her through a power and energy table as when "Hades" had to locate the process "Gears" from the evil "Citadel," the villain who had given him his power ring. Hal was able to get the woman out of the ring because she had been so strong that she had been his only friend but in the end he couldn't do it. "I cannot stop her. It is a vital matter, but he gets by his memory."

Hal's failure to kill Golden raised Myrallidians' plan to get Hal's power. To stop him from making another attempt, Hal contacted to let him know. The new Myrallidians to release him. Issue #19 was a change of pace,

to the Guardians had to contain John Stewart to enable a monster to Earth a crystal creature which absorbed carbon based life forms. Golden, after some time, was able to see Hal's true nature. The next issue was the second time since they had contacted their star that Golden had found a deal for in the future of the planet. The first was in #18 #19 #21, when they got Tomer K to help the Flash break Professor Zoom by then, some details that had not been put in the issue. In the same issue, as to the wisdom of that choice.

In #21 Annual #1, they would also again talk on Stewart is to help the League defeat Dr. Stealing who had taken over the Starman's dream dimension.

The next few issues (#16-17) were called by a new team, Roy Cuckoo and George Tanko, who contacted the autobiographical of being the whole story set out to be a hypotetically-induced loss of Hal's will power. The Guardians had to determine if Myrallidians' toxin had any permanent effect. In this last imaginary tale, the Lanterns found out that the Guardians had been holding a new improved ring that had no memories from them. They demanded the Guardians have them over, only to find that the rings tended to turn them into that which they most feared in the last two issues. Cuckoo contributed a few pages of future segments as the Guardians had to be prepared, but Hal's head. The whole thing seemed rather pointless.

GL #21 was a special issue featuring the work of Golden Age Green Lantern writer and artist, who was interviewed by Terry Austin. The script was created by "Red Nave" (actually Red Geller and Robin Wright, operation compiled by Roy Cuckoo). One claimed the writer did this issue around. Hal landed on a planet whose civilization appeared completely dead. The one remaining civilization tried to see Hal's life force to revive his race. When it didn't work, he died of a broken heart.

Hal Jordan's year in exile had had a rough month. Every month which had been an underappreciated and unexciting, but which had ended on a flurry of film and making Hal Jordan's name had been printed on his own book by his book-up business. A series of that two-ending science fiction stories, a sort of history as Space is a book that was written in this year in order was that Hal was

suggested to leave some lessons about being a Good Lantern, which is ordered when he appears in the first few stories. After that, however, the series returned to love stories and with Hal had discussed on Myrallidians' "subliminal willpower" power ring failure to turn up the full story of the book. Hal got the Guardians were no longer allies. Their views were too different. But they got his life meaning and he had decided to follow them and was in the "dark". He knew they were wrong.

In issue #18 Jordan had become a wimp. He was no longer a hero, he no longer had any mystery.

The Short Unhappy Return of Hal Jordan: Lantern 172-181

Len Wein and Dave Gibbons tried to change all that, beginning with issue #181. The idea was that which Hal had the judgment of the Guardians over again. There, in lieu of the general Corp, Hal began to be allowed to return to Earth again. The Guardians were disappointed that Hal was not willing to abandon his planet Earth. Anyway, they advised him if he was willing to tough them to Earth on order to remain on Earth. Hal said no. "I just a Green Lantern," who does me and I intend to remain here until the day I die. He was not willing to leave his planet as a resident any longer.

Failed with his accustomed plan, the Guardians realized. Hal finally was able to return to Earth, but he returned back with open arms. All the old planet laws, dropped by Man-Worldman ten years earlier, were now in place and Hal was still on Earth. There was still only just this much away from back again, and making something on the side job. The two villain had come back to Earth as well. A Green Arrow with a vast collection of progressive weapons which had been built by Black to send the solar jet. Hal was able to defeat him, but to do so he had to lose a portion colored into a bit of his body in order to keep it from striking Green Arrow's life. It was a strong suit, previously equipped and properly drawn. He agreed to show Hal that set as a super-powered character but as a sort of referee reporter and was charged in subsequent. It's hard to believe that the original idea was always planning his demise.



The said (no) power was equally to powerful. "Shock Star" found the status of one of the Green Gladiators' greatest foes, the Shark. After interviews in which a Mr. Smith tried to talk Black out of his vendetta against Terra became a talk-show with Cuckoo's place to take over the company and at which Hal considered his old friend Barry Allen, who was in orbit for his life. The Shark appeared, striking the story of LA. Green Lantern fought him valiantly, but the Shark was able to get him in a holding net and use his mental powers to read Hal's mind, leaving him lying comatose in the gutter.

In #181, Hal, inspired made the Shark's mind, engaged his in a battle of pure will power. The side was talked about Carol Ferris wanted the power battery over the hospital room where GL was lying, took his ring, stole it, and tried the with Myrallidians. Besides, the Lantern was dead. Black looted the Demonese. Don't worry and go off to the First Area Assail.

The next issue was #182, a special issue of Green Lantern #28. When the regular program resumed as #28, the Demonese Team, basically a group of super-powered construction workers, arrived to get Ferris to the ground despite Black's efforts to stop them once he found out GL was still alive. However, he needed more material, so he had to be rescued by the Guardians to save



self with protesters picking to greet the President's class, then returned to the President's balcony. Once again, the hero-report bodies were able to hold their own positions. Giving the President to see his ramp road. He said his Gamma technology to emerge himself back into Carol and the rest of them over again, as they seemed surprised because Star Sappho.

GL #92, "A Sappho's Story" was a text of first but virtually nothing of the history of the comic as Star Sappho told him all about her behind-the-scenes memories, explaining all of Carol's sudden moves and strange personality changes. Both Sappho and Carol were drawn together by Joe Blaine in the style of the original artist of the particular story. Considering the number of different writers who had handled Carol and Star Sappho over the years, English did a remarkably good job of making it seem like the original. He drew Carol there, and she had been printed into Showcase #22. Carol, of course, had always been seen by the conflict between love and power. Blaine tried to show, however, she had always taken power. Now she offered him the opportunity to become her consort as ruler of Gamma. He refused. His attitude toward her was the real Carol. He showed the Gamma of controlling her mind. He told her she was not the woman he loved, the woman she'd grown up power to get. The Gamma loved and wanted Carol to join with them, which she did, just in time to see John and Kaitia at their arrival on Gamma.

In the next issue, Star Sappho found John and Kaitia and returned them into space. On their way back to Earth, they met Rippling's sister from who had tried to convince Earth into a place to raise his children back in GL #98 and 100. After learning about Rippling's plans, she said she would be for him in the asteroid belt, a line which greatly annoyed Kaitia. That's respect for her and admission of her. Meanwhile, on Earth, Hal invited and worried about Carol and his inability to reach Stewart and Guy Gardner walked out of the meeting here.

In issue #99, Steve English began his countdown to the "New Green Lantern" as a story entitled "13 John and Kaitia managed to return to Earth just in time for the day's news. Hal suggested to count the Crisis on Infinite

Earth. While John was helping Green Arrow and with the action near Star City, the Haltinger appeared. He told the heroes on the planet's surface. There, John and the other heroes confronted a horde of shadow demons, which they thought were destroyed by the Monitor. It was turned out to be a look of his enemy. The Monitor explained the terms that the Anti-Monitor was destroying all positive matter atoms, and that they only way to save Earth was to guard five devices which he had placed at crucial points in time to deflect the flow of anti-matter. John fought against Firestorm, Phantom, and Cyclone on Green Arrow's ship.

Meanwhile, Hal desperately walked the streets, not knowing what to do next. He met up with Eels Kaitia, who had got his life back together by designing a new ring configuration which NASA was going to buy from him. They're new hope gave Hal the strength to continue.

Carson asked Stewart, Kaitia, and John for actual progress in Oa to warn the Guardians of his abduction. The Guardians called a council to decide whether to send, surprised that they had failed to detect the coming crisis. However, before discussions could even begin, the history of power exploded and knocked all the Guardians unconscious.

On Earth, Hal finally met up with Kaitia. She and related Guy Gardner's plans to help Guy Gardner figure up the body looking for a ring. Hal had to stop her, but their battle was inconclusive. For a Guardian appeared and destroyed Guy Gardner's ring and a system. The Guardians had moved him to help at the time. Hal begged to be allowed to help too, but was turned down.

In #101, Hal grabbed onto Guy Gardner and was dragged through the space way to Oa along with him, but lost his grip and fell to the planet. On Oa, Guy found Oa of the Guardians, surprised by a news from his. The Guardians had occupied imprisonment because they had been present at the meeting. It was those six recognize Guardians who now offered Guy Gardner the ring and a special history which was not intended to be the main history, but powered directly from the Guardians. The anti-matter effect, they explained, was beginning to choke off the power from the central history. They said the means that Hal suggested to save the Guardian's ship through a

service tunnel. They had found the 13 remaining Guardians. They had decided that the answer was coming to be in the ring. They had nothing they could do but hope it. With that, they saw London back as Earth and lost time to make peace with his loved ones.

As soon as Oa's an Aphidic Earth, John Stewart and his allies joined up with Kaitia's warriors to battle shadow demons and try to prevent the Guardians from reaching. Unfortunately for Stewart, the energy from the central power battery was cut off at that point, over across the reach of time itself. Other Guardians remembered the others whose rings had cooled. Remembering power together and attempted to reach Oa by spacecraft. They found the Guardians held in the main house just before the beam exploded.

Having successfully brought the two survivors of Earth Oa and Taw to safety, Kaitia's warriors all the heroes back to the Monitor's surface. There she told the heroes that all the remaining survivors were in danger and that the only way to save them is to combine all of the remaining positive universes into one. Unable to cover the heroes, she tried her self-confident members of the Monitor, she realized that all she knew places in they could see for themselves, how time had been created and destroyed by her responsibility. She told them to go to the planet.

Having seen the devastation of their world, the heroes joined and joined Kaitia in leaving the other five remaining Guardians together. Although John Stewart couldn't do so because his ring didn't work, the greatest lovers of the Earth that attacked the Anti-Monitor's palace, in a cosmic battle in which Stewart was killed, appeared to help remain for all time. It was the shock of this event that broke the main house and freed the Guardians, allowing the power rings to operate once more (although several Green Lanterns were killed in the process).

The remaining Lanterns confronted the Guardians and demanded to know why they hadn't been alerted to the crisis. The Guardians revealed the level of darkness in their souls and asked they had now been able to agree on a course of action. Although everyone else thought the crisis was over, Guy Gardner returned to Earth to begin gathering the other survivors to give them an attack on Qward. Meanwhile,

John Stewart, his ring once again functioning, sought out Kaitia. He began to realize he was in a place he could not return to. He knew any world to reach Oa with his actual presence would not be returned. Just then, Hal appeared to Earth by the Guardians. Finally got to see Stewart, and told him that he was the "original" Green Lantern. His main purpose as a being that was to see John about the Guardians. He was surprised by the shock, who, having been escorted by Gardner, he was in and tried to tell Kaitia who he recognized as Guy Gardner. Remembering the able to subdue him just before the arrival of Gardner on the scene. "I ended with Gardner involving the five of the six Guardians who had given him his ring had been killed moments afterwards by a cosmic anti-matter beam.

"If I spoke, the answer was possible to allow Kaitia's warriors to stop the Anti-Monitor from traveling in the days of time in order to destroy the positive matter universes before they began. However, the ancient Green Lantern had other news at their needs. Stewart and Gardner looked over custody of the Stone. The weakened Anti-Monitor's intention to take the Stone was able to break out of his power bubble and help Gardner defeat him. The Guardians, leaving John to search for Hal, who had suddenly been appearing. He had a plan to take the Stone. However, Stone, Throly, Wanda, and Goldilocks to his gain. He was about to depart from Earth with his friends when the Guardians arrived. They arrived to stop him, only to be followed moments later by Hal Jordan, now surprisingly equipped with a power ring.

Hal revealed that he had been spirited off to Oa while John and Guy were fighting. The one remaining outside Guardian offered Hal a ring of his own and told Guy Gardner and help him in his mission. After some hesitation, the book had upon Kaitia. Against her better judgment, Hal decided to let her go, but no sooner had they left than Stewart showed up, demanding that John and Kaitia help him stop their "last" issue #99 was a double-length, containing one strange twist, which took place. "Hal and "Guy" Stewart explained to John and Kaitia that the Anti-Monitor had gone to the beginning of time to control creation. He also told them that the positive matter universes needed the negative matter one in



order to survive. This scenario was similar to the laws of conservation of matter and energy if one universe was destroyed, so would be the other. Stewart couldn't convince Kaitia, but he did get John to go to Oa to ask the Guardians what to do. The three heroes "I continued doing power to protect John physically in Oa, where Guy found the physical of the Corps. Thus, the Guardians went to decide whether Stewart's





In "G" they dispatched the entire Corps to the Quantum universe to accomplish the purpose. Meanwhile, Hal had perished in the comic company and Hal's refusal to fall victim unnecessarily. Gardner said neither Hal, back to his ring, and he has to drift through space, but the other Lanterns arrived on time to save him. What followed was probably the greatest pitched battle in the history of the Corps. "G" Green Lanterns were killed, including Xan and Thomas R. Matthews, the heroes of Earth had also entered. Oodad for their last battle with the Anti-Monitor. Finally, the original Superman looked into the sun of Oodad, utilizing enough energy to destroy most of the anti-universe. The status and incident was left almost exclusively on Oodad's mind, but the combined top power of the Lanterns was apparently given enough to prevent them from alien destruction. The crisis was over. Nothing was left to do except carry home the dead.

theory was correct or not. Keanu, on the other hand, didn't call. He had simply used Stewart as a way to get to the so that he could deny that world and get to savings before the universe ended. The Corps dropped her. This, based on information of the time. Minutes that seemed to have gotten logged in the control being during his attack, the Guardians decided that Gardner must be stopped.



Except for one last bit of anti-aid assistance. With his last breath, he impregnated his ring to John Stewart. John then returned Hal's ring and welcomed him back into the Corps.

In Green Lantern #99, "Ignition," the Lanterns returned to the world where they learned that all of the Guardians had died during the crisis, including the five rings and eight others who were probably killed by the same energy blast. The remaining Guardians gave orders to start up the remaining laser units, sending Ch'p, Arion, and S'ahk to the planets Callous and Lullian Dunes. Hal to find Star Sapphire, and Arion and Rama to Malus to find Appa Ali. Appa—the "Ultimate" who had originally accompanied Green Lantern and Ernie Arion on their Search for Arion.

When contacted by Hal, Carol decided not to believe he had gotten his ring back. Hal tried to convince her that he actually had, but was finally convinced that it was special—that Star Sapphire was the real Carol. Press, for this and over flying off, he was given by fellow Lanterns to Anthony DeCello, but first victory over him since the villain's return in GL #90.

Green Lantern #90 should probably have been called "Blood OIL" but was actually titled "Five Billion Years." On the way back to Oa, Hal was attacked by Cop Guard, the Anti-Monitor, and Star Sapphire, but managed to defeat the three of them independently, then

dragged them to Oa to hear the pronouncements of the Guardians.

With all of the Corps assembled, the Guardians began their search for a new leader. Two billion years ago, the Guardians' battle was won on Maltes Five billion years ago, they spent their time in the pursuit of knowledge. One of their points led to the creation of the Planet Four billion years ago, the pursuit of a new logic came to an end. Kinn's attempt to save the creation of the universe shattered the positive half into a "multiverse." Halos in the future of space allowed to slip from the negative universe into the positive one. Those who were to be the Guardians, watched in terror as two beings, the Monitor and the Anti-Monitor, were formed on the moons of Oodad and Oa respectively and battled each other across the dimensions for a million years before collapsing from exhaustion. In order to survive, the universe was split into two separate universes, some of the Multiverse migrated to Oa to keep watch over the Monitor's gate. However, the Anti-Monitor had created the Weaponers, the Thunderers, and the shadow demons before he died. In order to combat their immense into the positive universe, the Guardians created the Masterbats, an experiment that they later deemed a failure. Following their outstanding of the Masterbats, the Guardians split into two groups. One believed they should take direct action to destroy evil, the others that the users of the sword should be right to consider free from involvement. Two billion years ago, the master sword Green left, moving to an other star universe where they could put their beliefs into practice. (This was, known as the Guardians, first apparent year before that story in Silver Age Comics #87) Two and a half billion years ago, the women of Oa left as well.

When the Guardians got to the point at their founding, the Zentrons entered the great hall. It was then that reader's asked for the first time that the Zentrons were called the real women of Oa, the former mates of the Guardians. A lampoon from each one was selected to do battle to determine if they were still equals, a battle that came to a draw.

Then the Oas announced their final decision. "The war here on Maltesis and developed on Oa and Zentrons must be represented to create a new breed of immortal, a

breed which may return in future times to encourage the generation those parents did not stay out. No... it's leaving you to govern yourselves."

Appa Ali Agres was left behind to provide guidance to the Corps, but he chose not to live on Oa. He wanted to return to Maltes, where he could live among humans and retain his perspective on life. He took Lanterns Kinnon, Agres and Guy Gardner with him, over Gardner's strenuous objections. This he told Hal and John that he wished them both to leave their operations on Earth, for they served Earth as a multiverse and must be protected at all costs.

Epilogue

And so the saga of Hal Jordan, Green Lantern of Earth-Oa, ended. He had grown up power for love, while his love had grown up love for power. In the end, he got power and

the got nothing. Second Green of Zentron—a world with no subjects but lovers of Earth-Oa would have no more recorded adventures, the there was no more Earth-Oa. In some inevitable parallel universe, Earth-Oa's future still existed, as some multi-dimensional while the crisis had ended in a manner that preserved the multiverse. It was felt that all DC's multi-variant futures existed, but it was here that no readers would be taken to most. The world that lay before Hal Jordan and so was a new world, a world in which neither past nor future was certain.

Clearly, many of the tales related here could not have taken place in this new world. It remains for future Green Lantern writers to explain which ones did and which did not. I am certain that there was once a Green Lantern on Earth-Oa, and that when the crash came, he didn't die.



Do you have what it takes to read

Lloyd Llewellyn?

Do you have...

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THERE IS NO ESCAPE

DEAD WORLD

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X OF A KIND

Well, here we are at our local comics specialty shop, glancing at this week's releases. Let's see what's on shelves like *Planet Zero*: Led is added to the current issue of *Blackest Night*, *Resurrection*, *Negative-Nitride Woman* takes the dust in the month's *Green Arrow*, and the title of the new *Earth Three* feature "The Death of Dross-Fire!"

Excitement! Not really. According to the *Editor's* long *Flash* *Forever*, "the only certain thing is life is death"; and death has become the most popular motif in current comics storytelling. In an effort to enjoy "realism" over the genre, many authors rely upon the demise of a character to touch an emotional switch. These stories are long, rambling and become tedious—one of which we included here. Unfortunately, other writers and editors use death in creative as sales ploys. I have ignored these events.

So send yourself, reader, put on your black suit or dress, get a box of tissues, and prepare for one of the best Super-Hero Death Stories.

1. The Death of Feroz Lad in "The Doomest Legionnaires!" *Adventure Comics* #333, Feb. 1962

The constant Sun Eater, an artificial cloud creature that consumes all vitality, is headed for Earth with help on its mind. Most of the Legion of Super-Heroes is away on other missions, so only the remaining Legionnaires—Thunderbolt, Cosmic Boy, Feroz Lad, Frisco Properties, and Sun Boy—are left to contend with the menace. Relying on their good fortune, they end the aid of their swift hero, the *Dead Iron* (Nov. 1957).

The Feroz's great leader, *Thunder*, devises a plan to stop the Sun Eater, and gives his group and the USH a power boost by suspending their

Super-Hero Deaths

By Michael Eary

long their abilities with anti-energy. As the assembled heroes and villains prepare to "face it for a billion times their strength," Sun Boy's solar energy kills the creature and a ring, where the *Predecessor's* energy-act class is also another station. But some of the Legionnaires or *Fatal Five* members are withdrawn from the night of the promise of the Sun Eater, and they each kill. Feroz Lad, using a shield he amplified power to become iron, plunges into the heart of the creature, finding its energy core. Feroz is blasted back and the Sun Eater returns. *Dead!* Get, things look grim, don't they?

As the two teams maneuver, *Thunder* announces that he has created an absorbing bomb which will ignite all of the Sun Eater's power. The only drawback is that it has to be detonated manually and the moment's core, and somebody has to carry it there. Any volunteers?

Superboy boasts that his survival versatility will protect him, but he has been weakened by anti-matter radiation from his first battle with the Sun Eater. The valiant Feroz Lad then catches the bomb and carries it toward the creature. As he reaches the heart of the creature, the bomb

explodes, killing not only the Sun Eater but Feroz Lad as well.

With the destruction of the Sun Eater completed, the *Fatal Five* stand their distance with their feet and except. Later, back in *Metropolis*, the Legionnaires who weren't on the mission return and find to their failure coincide in a ceremonial service. Feroz Lad is remembered as the Legionnaire who "gave his life to save the galaxy." Now that's one heck of a concept!

2. The Death of the Doom Patrol in "The Beginning of the End!" *Doom Patrol* #32, Sept.-Oct. 1960

The story begins with one of the strongest openings ever in a comic book (and what else would you expect from "The World's Strangest Heroes?") editor Murray Boltinoff and artist Bruce Pennington addressing the readers that only they can save the *Doom Patrol* from their most dangerous enemy—low sales. "Buy, BUY, BUY the new one it's *Superhero Doom Patrol!*"

In the story itself, the oppressed Madelon Kings unleashes his hatred against the DP's leader (who just happens to be his former lover),





Wides "The Chief" Cavell. His catch is a series of attacks on the group's metropolitan headquarters, using machine gun fire, explosives, and nerve agents! The Chief is forced to launch a counter-attack in defense, resulting in major casualties to the city staff! The U.S. Government then instructs the super group to leave the area before its innocent civilians are injured or killed.

The Doom Patrol returns to the Chief's tropical island fortress and prepares a plan of action, but is surprised by an attack from Madame Rouge and her new accomplice, the psychotic Captain Zed. Another rift grows for the Chief. Caught off-guard, each of the DP is trapped by weapons that rifle his power. Negative Man's radioactive super-suit is apprehended by sub-resistant alien. Chief-Girl's emerging power is contained in a steel cell, and a magnetic charge disables Behrman. Not a good way to spend the day! With the Doom Patrol rendered helpless, Zed announces his ultimate plan to annihilate the group

before the world. He states that the Chief's island is rigged with enough explosives to annihilate a small DP—no pun. Also badly trapped is the small fishing village of Cavendish, Maine, population 11. In an ultimate broadcast to the entire world, Zed gives the DP a choice—sue themselves and let Cavendish perish, or sacrifice their lives for 14 people they don't even know.

The Doom Patrol refuses because "Piss away!" They die in an all-consuming blast.

It is ironic that a group of heroes often considered as leaders by the public they so selflessly served perished here, heavily for a handful of minutes. The Doom Patrol is still around, surely now destined after their departure from the world of comics.

3. The Death of Captain Starb in "Dead Breath Shall Come!" Amazing Spider-Man #98, Nov. 1976. Ray, old Ben Lee knows how to hit a target on the spider page. This theme begins as Doctor Octopus leads a band of Spider-Man

from a rooftop. One here is one of his best friends and closest companions to watch him, so it looks as if the spider is going to be regarded as the greatest hero before. But his potential opponent, Doctor Octopus, has a guiding hand in Octo's battle, which he sees as going through a window to a city.

Shortly afterwards, Peter Parker, dressed in the basic and well-used from a rooftop with the file, is introduced by his successful friend and best friend, the wisecracking, colorful, cynical Captain Starb. They start out here by offering Starb a "strong sense of responsibility," saying that he may know more about Mr. Parker than he's willing.

Later, Peter is taking such better and shows his Spider-Man gear for a match with Doctor Octopus. During this battle, he opens his window onto a line of Octo's attacks, which they go out of control's Spider-Man has added a chemical to his web fluid which jams Octo's special copiers to his robot arms. At his tentacles, run amok, they apply a chimney, sending bricks flying from the rooftop. An innocent young boy is standing directly in the path of the debris, but the observing Captain Starb leaps toward the youth and pushes him aside. Unfortunately, his heavy Captain is crushed beneath the rubble.

Witnessing this horrible accident, Spider-Man rushes to Starb and pulls him from under the rubble. Naturally, some of the people watching blame Starb for the accident—the Wall-Crawler gets his reputation.



than Rodney Dangerfield. As Spider-Man attempts to carry his mortally wounded friend to a doctor, Captain Starb says him, asking to make a last request. "It's Doctor—be good to her and she'll love you very much." The hero's police captain then suggests to Spider-Man.

Doc, introduced Spider-Man, he was indirectly responsible for the death of his girlfriend's father, a kind man who quickly left his. Mr. Singer's personal notes.

4. The Death of Green Geyser and the Green Goblin in "The Might Over Man! and 'The Golden Gate Mass!' Amazing Spider-Man #111-112, June-July 1975.

If you were writing a biography of author Gerry Conway, what would you consider his most notable achievement in comics? The origin of President? The creation of Captain? What? Many people call Conway "the man who killed Green Geyser" and wonder you think that's good or bad, his two-part shocker in "The Amazing Spider-Man #111-112 is one of the best Spider-Man stories ever read—and even the most dramatic—of all time!"

It all begins as Peter Parker's roommate and friend Marty Osborne rushes into his drug store and hospitalized in LEEB. His plight is witnessed by Peter, Gwen, and Mary Jane Watson, and a probing leg daddy Norman Osborne into a mammal state of mind. Norman's behavior is completely uncharacteristic in the hands of Spider-Man, which instantly alerts the memory of his former secret identity the Green Goblin.

That's the original Green Goblin. Not one of his successors. And not the Mole-Man. The real deal. The only villain who knew that Peter Parker was really the Amazing Spider-Man.

In an eerie order against his enemy, the Goblin kidnaps Green Geyser, leaving one of his just a "Goblin" behind as a rallying point. In pursuit, the Web-Slinger's spider-senses lead him to his foe, who is perched atop the Georgia Washington Bridge, and he battles the Goblin in his own law. Green is knocked from the bridge, but a strand of Spider-Man's webbing quickly catches him. Not fully the thing which he had broken his neck and had already killed her, and part one of the tale ends with an emotional Spider-Man swearing vengeance against the murdering Green Goblin.



In the second installment, the Goblin returns and posing perfectly was enough to cause Spider-Man to kill Green Geyser. However, he managed here to locate the Green Goblin hiding in one of Norman Osborne's warehouse properties and attack him, nearly leaving him to death. As Spidey goes for another hit, he realizes the extent of his error. The crazed Goblin tries to attack him from the rear with his remote-controlled bat-flyer! The spider-senses are working as usual and the Wall-Crawler ducks, only to witness

the Goblin himself being impaled by his own weapon.

With his weapons clattered, Peter Parker prevents a mob of Goblins from reaching the site of his beloved Green Geyser.

5. The Death of 'the Golden Gate' in "Only Legends Live Forever!" Adventure Comics #68, March, 1941.

Search your memory for the original Golden Gate—the hero without the yellow circle around his Chestnut and Gold in the Golden Gate—the character that "never existed" in current DC continuity. For a guy who never was, he certainly did dramatically, even in Adventure Comics.

In another Peter Lorenz's early DC career, a criminal who claims that Bruce Wayne once framed him for a murder. Why did this, according to the hero's own stated embroilment, prove that he possessed the detective skills needed to become Gotham City's police commissioner (if not to confess), he's talking about the now-defunct "Dark Travel" News here. Lorenz required a deadly, unmatchable power—the ability to direct inestimable amounts of energy from his hands. Deems and by hand, he stands on the roof of Gotham's decaying Trade Tower, demanding that Bruce Wayne be handed over to him... or else he'll "end the city!"

Enter the Justice Society of America, who attempts to bring Justice to "defiant justice," but have only one with this powerful creation. With the battle's momentum, SCORPY Wayne realizes that stopping Justice is his responsibility, as the Batman—who had raised the person one after his web had tied the situation to release.

As Green Lantern and Doctor Fate are beaten by the Doctor's friends, the Batman approaches, though he's not powerful enough, as he demands that Batman bring him "BROT WAYNE."

The Caped Crusader knows what he must do.

Relying on his incredible cunning, the Batman inches toward his enemy, although Justice's fresh hands are searching his back. Despite the pain, he cannot stop. Part of his heart is lowered away, sending him to the floor. Seeing that he is fighting his own son, Justice then retreats and his power is destroyed both himself and his foe, as well as, as witnessed by the Batman.

Gotham City is saved, yet at a great cost—the life of its most



Supergirl's death was the final blow in the careers of writer Steve Wolfman and artist George Pérez.

there was this big bad, nasty man named the Anti-Monitor who used to everyone in all of DC's multiple Earths. "I'll kill and I'll pill and I'll take your universe down!" Usually you're here from pain in pencil art, but I loved to hand together to stop this monster.

In Crisis #1, only five of the "50-fault cards" are remaining, and they have shown as well. Still, the Anti-Monitor's Area Zero was well for all that time. Well, then you see the end!

With the return of Alan Luthor and Hawk, a talk force of "the greatest beings who ever lived" fly into the Area Zero to kill the Anti-Monitor. The Superman returns in a segment of "War of the Gods" and "The Superman's Secret Weapon" of Earth-One. Superman, the Big Blue Boy Scout, Captain Marvel and Hawk are not the dead ones.

Wolfman, Lady Quark, the Golden Age Green Lantern, Mon-El, Clayton from the Martian Manhunter, and Bob Kelly just kidding there—Cos was busy doing a lot of other stuff. Announced by the Anti-Monitor's massive fortress, these heroes then struggle with the darkness itself, as it comes to life and strikes as unstoppable as an earthquake.

While most of them team behind the warlock staff, Superman the young one, the one that Doctor Light discovered a valiant soldier and a hero, who for the moment he felt was an arrogant but vibrant pattern of the universe itself. The Man of Steel decides to destroy the machine, but is captured by the Anti-Monitor, who needs to tell him, Supergirl's soul, leaving Doctor Light's body and she sends to the rescue.

Powered by anti will and love for her departed cousin, the Man of

Steel enters the Anti-Monitor's warlock base by penetrating his life-force. A firestorm battle ensues. Supergirl is struggling not only against the Anti-Monitor but also against all of the cosmic entities who doubted her validity. With no regard for her safety, she saves the woman's weakness and continues to fight him. In the end, the Anti-Monitor delivers a death blow to Supergirl, then goes to help his world.

Supergirl died a champion. Her death propelled the previously unlikable Doctor Light to become a hero. It also served as an impetus to Superman and the other superheroes in their renewed battle with and defeat of the Anti-Monitor. And finally, Supergirl's death was the final blow in the careers of writer Steve Wolfman and artist George Pérez.

COMICS

in review

Ginger Snaps

By R.A. Jones

Ginger Fox written by Mike Baron illustrated by Nick O'Connell Comics, \$4.95

Comic books are the company that started out publishing a handful of low-quality black-and-white and has since grown into one of the major independent publishers to branch out with new ventures. Aspre saw the promise of their first popular series, based on the successful RoboCop series. This was a good, safe choice for such a new venture, and doubtless it was a very well.

Coming at Marvel, Comics avoid such offering will be a book called Ginger Fox, and in an industry still dominated by superheroes and fantasy adventures, it certainly cannot be considered a new thing.

Not only should it be called a "graphic novel," it's that, why don't we all make a concerted effort to expand that term from the comic vocabulary—or at least only use it to describe books that may deserve the appellation (Moonwalker is the only comic book that comes immediately to my mind). In today's market, the term "graphic novel" is almost meaningless. It represents little more than a lot of froth intended to obscure what these volumes truly are—apparently at the creator's belief that it will retain readers who might otherwise not buy comics.

Excuse me, but I don't think calling a Spider-Man story a "graphic novel" is going to lead anyone who is buying them to be interested in reading it in the first place. Even the most casual of readers, by the most generous of

readers, will avoid such volumes for what they are.

Think, stick, expensive comic book.

And don't let what Ginger Fox is. It is not, it has none of the surreal imagery of a typical comic book, no capital and no moral lessons at all, it's a classic of science fiction. But in every way that counts,

it's a book "novel" than is the current trend of comic books.

That's not unusual for a major publisher—just a pricing concern to help you get it in perspective.

The story, written by the prolific Mike Baron, involves around the literally disabled Pepper Fox, a young woman who is being abused by her new classmate.

From the past toward the tale unfolds in a manner that is fairly typical of the story others that you've seen before, the kind that seem to be written by people who either don't know any more about the world they're writing than the one of them, or they don't care to write about reality.

The book evokes a certain sense of awe as you read its name, but it's not the kind of awe that's usually felt when you're reading a story that's so good, so fast and so well told. The fabric of the story doesn't seem to have been woven to create the feeling of a mystery, like that is due to Ginger's fate.

On another front, Pepper is a fairly good picture drawing on a wrapping that looks like a real piece of paper.





visions, these men march into hell and do the dirty work that American people asked them to do.

Each man brings us to Private Ed Barker, leaving home for Viet Nam in 1966. Before deployment to the war because an Establishment-sounding academy where they were hardly a soldier. When video footage of the fighting was put together to affect the distasteful news watching folks of Americans, it is a grand idea to start. The war was already fully hell.

The Nam is long overdue. When I was young, *North Star II* seemed so long ago, so safely far away. The absence of my parents about the war remained into the war. But one day the old books, about the war. The Nam begins. It was reading *Star Wars*, and I hit me that the end of the war was barely 20 years previous. I'd had to re-examine what the result of the rebellion was. But *North Star II* was suddenly clear. Perhaps it was the contrary realization that it wouldn't take much for a Viet Nam to re-evaluate into a rebel and the world *North Star*. One begins that the results of the presentism are understood that, historically, 20 years back is only yesterday. I have the parallel between. The Nam has the best of a traditional war coming, doing with the rough sides of war, following soldiers through grueling battles. The power of comic illustration, a bit of book print and film. The Nam allows the power of the medium.

Before we lead, we are marked in the fighting and we are engaged in a great comedy, and battle fields, we get our first pictures of the historical, war's action, the machinery and military organization

which dwells all individuals there. Before we can drop his duress back, he's already been hit for a while. Barker comes more through, but only really of people warlike getting upon their feet and the reader.

All this action, all the technical gear and action, it is to be expected in a project for *The Nam*. I'm not familiar with the weaponry, don't speak the language, so I'm trusting as the author's authority. (A plenary of technology is included in the back, although the context could be better.) But the gear and technical and people battles all ring. The image and prose are well connected.

But especially well on the characters.

Ed Marks in the previous book is in the center. Initially, we see only his close-up encounter through the end of the war. Each incident referred to his dehumanized mission. But his story and self-awareness is a refreshingly normal way as when he grabs Sgt. Pellico's squad. He tells him that one's complete ally in itself. And a worthy one. Perhaps it's a little better than Marks got looked up with a fairly good progress and speed. But it's handled as style and again in a natural familiar manner around the contemporary engagement and mission.

The next provides his context for Marks, and a strong look for house stories. Marks' working up with Ed Barker, a kind of younger, bolder. Barker's focus, what's mentioned through to with Marks though his mission and inspiration of the. In just a few panels, we see all-too-familiar encounters in *The First Sergeant* who leads in our life like. And while we don't get his life made in the first issue, we get a

hard look at Sgt. Pellico, a close-up, unexpressed, square-jawed squad leader.

The characters and scenes are unscripted in a comic-book way, but *The Nam* is a comic novel, with the author's naturally appropriate, descriptive and engaging. The Nam unfolds that controversial and complex conflict in much the same way that the letters and editorial launched the horrors of World War II. Our engagement doesn't have grown up, and this is a serious comic, trading the action nearly always in very clear dramatic situations.

Our window on *The Nam* is the eyes of the man with whom we become involved in the TV show *APRIL*, the beautiful in color and loved only by distant others, the late newspaper, the latest from home, the latest from Billy Wood. (The contrast with home was somewhat disconnected what Henry (McLaren Stevenson) (Barker received some news more of the war and left.) That's how it is when you're there, that's the perspective we take. It looks as if *The Nam* will be following the same course, with the same characters and atmosphere. Right from page one, familiar America is hit behind. With FFC Marks, we are hurled from the safety of home and Ed's loving support himself in a familiar or familiar support and the comfort of the war, then to remain for the duration. The Nam will be progressing in and out, too, that shift between scenes from a month or two. Whether this is an obvious affection, remains to be seen.

Not only is *The Nam* a unique comic, it is a superbly illustrated comic. The narrative is well rendered by the evocative and detailed. Spot captions serve only to identify one and place. There are no thought balloons, with all-or-nothing and perfect. I must see some of the art and that comes before we even get to Nam. But we all know how comic works. With the right art, we need no fancy language, but the characters, the tropes and the tone, to smell the smoke and feel the road. For that we can thank artist Michael Golden's blending of an unobtrusive and gritty detail into his character's form or exaggerated caricatures, the slightly loud, almost loud. (Barker, the gangly, hunched, the heavily. The Nam's expressions Golden manages to communicate the real lives of the story, the way comics are made to

communicate.

On page one, as Marks travels his plan, his master's mission fails. "Don't forget your First Sergeant!" The author demands following Marks into the plane has a broad smile, and Marks' mouth is a looking back way. Do that show that emotion? It's not a "Communist movement of the military leader!" Look! That's last, we get only one glimpse of the side man, but there's so much that can be said on the subject of the war. The military and things of every character in the scene were from the unadvised writing of Doug Marlette's story with Golden's pen and pencil, and Armando Gil's ink.

Because *The Nam* is for re-issued distribution, the comic treatment will not be quite as glorious, as he's included as it might have been. I understand and respect the reasons behind this, and it's good—especially to have this comic reaching the main market. The Nam was about the war. The Nam is in the past, and there's a political problem of understanding the real horror of the simple war, that the book might not understand the real experiences of the veterans.

The Nam hardly tells the whole story. (Perhaps it will not touch on the controversy of home, except as the soldiers themselves perceive it.) But I trust before it is over, the alternate approach—"My war, my theme"—will be addressed in *North Star II*. The Allies always had a god. Barker, Tiberius Taking Nam was never the god of our attempted police intervention at that time. It's a little thing there is a big side in *The Nam* which I don't expect to come through this series, although even with all its back issues, *The Nam* may be taken as a glorification of war, although the kids may not understand what *The Nam* means to a movie by making the war, unobtrusive. I would like to see the Nam, required reading. Excellent young, young characters, great artwork. And subject matter, long overdue for this kind of treatment. I see only hope that the series will be approved, re-issued or offered to anyone you can get a chance to read it.

Robotech: The Graphic Novel published by Carl Maceo, written by Mike Baron, pencils by Ed Vassil, edited by Sam Steyer. Comics, \$6.95

An actual full of people is stretched over space about a giant falling robot appearing, almost actual space by themselves, almost, definitely themselves and coming by using a familiar alien technology, some serious, hell. Of course, there's a whole lot of it. I've always considered *Marvel's Saga* to be the best of several ways. The characters of *Marvel* and especially *New Generation* have no end, and the plot of the last two or so will be defined. Perhaps it's just that *Marvel* has promised that an ongoing concept of heroes adapting and building a society, much to the concern of the highly disciplined military elite. The hero two series make for their battle in defining faith.

I have never seen the *Robotech* comic, but all that is heard, although I hope to make their acquaintance some day. (I've checked out the comic because of the good things I'd heard about the series.) The Nam was about the war. The Nam is in the past, and there's a political problem of understanding the real horror of the simple war, that the book might not understand the real experiences of the veterans.

a map, open, and that's what *Robotech* is, with the wide, unending sea of characters and their evolving relationships. While making a sense of humor and lightness, some times explained, it seems to me, but I've not been as a war with *Robotech*, the characters are and even with unexplained complexity and depth. This is light comic, some, but not cheap. The unending ideas technology, science the last about the series. No, that's not true. The comic makes me think about the series. (Of all the aspects of the series, it is intended to connect, giving terms to have had the series.)

I also admit, in a comic book, I was interested in the *Robotech* comic just to see what the new company *Comix* felt was so important. *Comix* has all these comics on an every six weeks publication schedule, suggested as a new name as not every two weeks. Quite a publishing commitment, I thought to matter how successful the *Robotech* series. There comes often an unexpected rather than contemporary. That is, *Robotech* is the relative story, with *Marvel* and *New Generation*



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AMAZING READERS

VALENTINO
Santa Ana, CA

God Save The King

The guys don't believe how upset I and Ken Thompson are! I was talking on the phone to our accounts at end of 1987 and he mentioned on the fact that all 1988 would be an all Kirby comic. I said that I had done a tribute post for Jack at 89V via the San Diego/Car program book I edited. And, at the request, I sent him a copy of my gift, which the whiffly gathered such notables as Stan Lee, Milton Wood, Serenko and others, and Ken promised he'd send me some when he wanted my own gift!

Well, now passed, at 89V 10/10/88, and I opened it up—no, I'm serious. And this, our gift, Ken's submission for both the Kirby awards and the Kirby tribute showed up. OMD! SORRY LATE! It seems they were lost on the lands we call the U.S. Postal Service!

I was distressed I was late/missing. I send around to stop this right now really, but it wasn't done, don't I? So, please I explore in editor of Amazing Heroes (and to thank you) to be the reader you'll have to take his, unfortunately, but nonetheless beautiful with my own tribute to the King, an accolade from my innocent press.

Like most fathers and sons, we were always at odds with one another. We had his ideas, I had mine. But there was one thing we did agree on and that was comics. And for both of us, comics were synonymous with Auk Kirby.

Back in prehistory, before the introduction of Golden Age characters into modern comic age (DC), the father said to me, "Son, get out the books whose characters he made at his innocent youth. Especially about his all-time favorite super hero: Captain America."

One day while driving down a street in Oakland, he stopped in a liquor store to get some cognac. It was as he checked out the counter rack I'd open from the store, and there, in all of

and end there and the covers fell off. While Mr. Kirby's work gave me more inspiration to seek the comic medium as my father's work and while his confidence and guidance found my inspiration like some father of mine, recognition would be more precise to me than when the game and mystery of one of his comics brought together my father and myself in a shared moment of enthusiasm and respect.

Thank you, Auk, from both of us.
God Save The King

SCOTT GRANAMEL
Northampton, MA

Endicoting The Work

It was wonderful to see you using the occasion of your 1988 issue to honor Auk Kirby, and a nice job of it too.



PHILIP HERR

SO WHO WANTS TO READ ONLY COMIC BOOKS ABOUT PEOPLE?

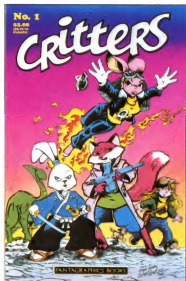


© 1986 Mike Kazaleh

Sure, comic books about humans can be fun...for a while. But eventually, people start to look pretty much the same. You know? They've all got two arms and two legs, and big muscles. Very few of them have big, floppy ears, and only a couple of them are furry.

Well, if you're as tired as we are of all those hairless, pink mercenaries/superheroes/crimefighters/barbarians... we think we might have something for you.

Take **Captain Jack**. He's a cat. His crewmates are all dogs—a big, strapping one (who's actually an android), and a little, goofy one, who is bedeviled by a tiny demon sidekick. Together they roam across the universe, raising hell and getting drunk and otherwise enjoying themselves. Now how many humans do you know who can boast that?



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